



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, MAY 4th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	
PLYMOUTH (Relay)	
EDINBURGH (Relay)	

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FILM AND MICROPHONE COMPARED.
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By Dan Godfrey, Junr.

OFFICIAL NEWS AND VIEWS.

WIRELESS AND DOMESTIC LIFE.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage to any part of the world): SIX MONTHS, 6s. 9d.; TWELVE MONTHS, 13s. 9d.

Modern Languages by Wireless.

THE number and cordiality of the letters which are received from listeners who are appreciative of the weekly talk in French by a Frenchman prompts me to set down here some convictions and anticipations on the subject. The Postmaster-General was asked in the House of Commons recently if he were aware that a German broadcasting station was giving lessons in English and whether something of the kind might not be done in this country. Presumably, the interrogator had not seen the B.B.C. programmes recently or he would have seen that we have been doing this sort of thing for some months, and not in French alone, but in Spanish, Norwegian, German and Italian, different stations catering for different local needs.

I remember a good many years ago being confronted with a book entitled, "French Without Tears." My recollections of it are that its title promised rather more than the book itself was able to perform. I am sure that the motive underlying the book was sound and timely. I expect that the writer was, like most of us, appalled at the unconscionable disparity between the amount of time and labour spent in most schools on French grammar and the results, when the "finished product" is stranded in France, tongue-tied and helpless.

There are imperishable individuals who boast that they can travel comfortably, and without missing anything, all over France on the strength of one or two standard expressions. There are also dogged folk who assert that it is quite unnecessary for British people to learn foreign languages at all, because if we just sit tight in our splendid isolation, the other nations will be compelled—and glad—to learn ours.

It is, I think, becoming increasingly apparent that this point of view is faulty. It is not so much that we should be students of foreign languages as that we should be able to converse

in at least one language other than our own. The sea unites us with the Continent almost as surely as it divides us from it. And now with aeroplanes and wireless, the isolation and insularity of Britain are fast disappearing. The nexus of trade which binds all Europe and, indeed, all the world together, is so strong and so vital to our existence, both as an island and an Empire, that it would be suicidal to ignore the importance of having more intimate relations with, and a closer understanding of, neighbouring peoples.

To this end it is practically essential that we be able to converse with foreigners in their own tongue. By far the pleasantest and, in the end, most satisfactory, because most natural, method of teaching a language is, as far as possible, by the medium of conversation.

In the early days of the war there was a whip round amongst the officers for an intelligence officer who could speak the language and who could go ahead to arrange billets, and so on. It was before a French officer was appointed to each unit as interpreter. The C.O. chose a man who had annexed all the French and German prizes at school, but in about three weeks this man had perforce to relinquish his interesting appointment to one who, with no prizes to his credit, had, however, spent his summer holidays regularly at Le Tonquet.

What has stultified the best efforts of conscientious teachers for generations is not the dullness or the obstinacy of their pupils, but the undeniable fact that only the rare *acris* of a scholar can work up interest in or enthusiasm for grammar. The thing is dead. Only by a sheer effort of will can the natural dislike of a boy or girl for so impersonal and inhuman an instrument of learning be surmounted. Doubtless the discipline involved is not fruitless, but it is secured at a cost.

(Continued overleaf in column 3)

A Song That Ruined a Home.

The Story of "Silver Threads Among the Gold." By A. B. Cooper.

SENTIMENT and reality are often in strange and even tragical contrast, and, as we have seen, the history of famous songs furnishes many such instances. The old, old question why love, so passionately and beautifully expressed, should ever grow cold, is one which only fickle human nature can answer, but that it often does is only too true.

Just about the time that the "Great Mac Dermott's" song, which declared that—

We don't want to fight,
But, by Jingo, if we do,
We've got the ships, we've got the men,
We've got the money, too,

was being sung everywhere, and was contributing a new word to the language and, incidentally, nearly inciting the nation to war, a tender ditty was wafted across the Atlantic, which, in place of "breathing out threatenings

Darling, I am growing old;
Silver threads among the gold
Shine upon my brow to-day;
Life is fading fast away;
But, my darling, you will be
Always young and fair to me,
Yes! my darling, you will be
Always young and fair to me.

When your hair is silver white,
And your cheeks no longer bright
With the roses of the May,
I will kiss your lips and say:
"Oh, my darling, mine alone,
You have never older grown,
Yes! my darling, mine alone,
You have never older grown."

Love can never more grow old;
Locks may lose their brown and gold,
Cheeks may fade and hollow grow,
But the hearts that love will know
Never winter's frost can chill;
Summer warmth is in them still;
Never winter's frost can chill;
Summer warmth is in them still.

and slaughter," breathed the very spirit of lasting love.

In the 'seventies and 'eighties of last century, Christie Minstrel entertainments were in their heyday, and, not to pay a visit to the Moore and Burgess show at St. James's Hall, in Piccadilly, was an unpardonable omission on the part of any provincial visitor to the Metropolis, an omission almost as heinous as neglect of Madame Tussaud's wax-works. It was there that "Silver Threads Among the Gold" was imitatively sung, and, within an incredibly short time, it found its way into every home in Britain.

An Unfulfilled Prophecy.

This year marks the song's jubilee, for it was composed by Hart Pease Danks, a young musician and singer, in 1874, when his wife, Harriet, was thirty-two. That she was the actual inspirer of one of the tenderest love songs ever written, there can be no doubt, for Danks was devoted to his wife; yet the beautiful prophecy, "You will be ever young and fair to me," was not fulfilled.

It is twenty-one years since Hart Pease Danks was found dead in a Philadelphia boarding-house, kneeling beside his bed, as if he had died in the act of prayer. On an old and worn copy of his famous song he had written: "It is hard to grow old alone." But why alone? Where was the wife whose love could never grow old?

Alas, the two had for very long been parted, each living alone, and, in the event, each dying alone, for only the other day news came

that Mrs. Harriet Danks had passed away in a Brooklyn boarding-house, where, her husband long dead, and estranged from her children, she had lived practically forgotten by the world. In fact, her latter days—she was eighty-two—had been so obscure, that her death was not generally known until some days had elapsed. Then the world awoke to the fact that the inspirer of one of its best-known songs was no more.

Wealth that Brought Misery.

Tragically enough, it was the song that parted them. So enormously popular was it that it brought the couple great prosperity, and, however cynical may scoff at "love in a cottage," it is too often the fact that when the cottage is exchanged for a mansion, happiness is exchanged for misery. It was so in this case. When prosperity came to the young couple domestic unhappiness came with it, and eventually they parted.

After the composer's death, in 1903, much litigation took place over the distribution of the royalties of the song, and the estrangement of her husband was followed by the estrangement of her children.

Thus, although the history of our famous songs is, on the whole, rather a sad one, this surely touches the high-water mark of sadness, for the very sentiment of the song was falsified in every respect by life's events.

Modern Languages by Wireless.

(Continued from the previous page.)

Compare this painful, wasteful and often fruitless method with the far more natural and congenial one of teaching by conversation. By conversation the attention of the learner can be directed at once to concrete objects, and the interest is therefore easily aroused and easily sustained, as all teachers know. Further, the minds of older children are curiously utilitarian. They will take an interest in study if they feel it is to be of use. Now the use of learning to speak the language of a country you may be visiting is obvious. To that must be added, moreover, the fact that the enjoyment and profit of a holiday in a foreign land will be enormously increased by ability to speak the foreign tongue.

That the conversational method is the natural one is borne out by the fact that an infant can and does acquire a language by this very method in about eighteen months. As an adjunct to teaching by conversation, the talks by the B.B.C. in French, for example, are apparently proving very acceptable. Perfect pronunciation, often the greatest difficulty, is guaranteed through being supplied by a native.

There is no fear that this wireless service will interfere with the work of the various exponents of the "direct method." It can only serve to many as a stimulus to better or perfect their knowledge of this fascinating and universal language.

J. C. W. REITH.

Wireless and Domestic Life.

How Listening is Changing Our Character. By G. H. Grubb.

DURING the past few years, there has been a very definite, expressed regret that domestic life was in grave danger of at least becoming seriously menaced by the thousand-and-one attractions offered by agencies outside the home circle. There was, and still is, a considerable measure of truth in the statement. Much contumely has been heaped upon the Victorian age, and in a manner that has been at once cynical, not to say superior. I venture to suggest that, in spite of this attitude, the Victorian period had many virtues and privileges which might be to our advantage to-day, could they be a part of this warring age of speed.

Times have radically changed. We are no longer content with simple things. The so-called emptiness of sixty years since is something at which we folk hold up our hands in horror. It seems that the world's motto is: "I have no time."

All this pell-mell rushing hither and thither is eating away the foundations of home life. We travel more, and, I fear, we often go our own ways too frequently. There seems to be a growing tendency towards individualism, and an individualism which is based upon selfishness. Outside the home circle, there are the lights of town life, full of colour—bizarre, if you like—calling people to the ephemeral sensations of modern-day standards.

But there is a hope, and it is a very bright hope. Those who have seriously regarded the gradual, but none the less definite, disinclination to stay at home, a condition which was not, and still is not, without its serious effect upon the national character, saw that, with the advent of wireless, there was a distinct likelihood of a return to a rational way of spending our leisure hours.

It is said, with some humour, that in America wireless has brought about divorces. Someone

was trying to be funny. Possibly some misguided person laid his, or her, trouble at the door of wireless. But there are over a hundred million people in U.S.A., and the statement is, of course, ridiculous.

Our Nation's Bulwark.

I venture to suggest that a wider use of wireless, plus a deeper interest in books, will bring us back to that state of national life, the old love of home and family, which has always been such a bulwark against aggression of all kinds for the British people.

Over seven hundred thousand people have installed wireless, with happy results. Family life has been greatly reconstructed. Interest in the home, which had begun to leak, has been renewed, and in many places the grave danger of separate interests has been warded off definitely. For there has grown up an intense and common regard for music, literature and the drama; for wit and humour, for science in popular language which the wise directorate of the British Broadcasting Company has been transmitting to those seven hundred thousand licence holders, which might be reckoned to represent close upon three million people.

No, surely no! Wireless will not create divorce; it will lessen the possibilities. It will keep homes together, it will hold the young people to us, it will brighten the lives of the aged, and bring a new ray of hope to the sick. We shall see its reconstructing effects in the years to come, and we shall regain some of that poise for which the Britisher is famous, and which was gradually leaving us.

A MAN in Chicago, who breeds canaries as a hobby, has trained one of his prize birds to sing at command, and its song has on two or three occasions been broadcast from the Chicago Station.

Music and Mirth.

By Dan Godfrey, Junr.

MUSICAL experiences are of two kinds—serious and comic, the former being well in the majority. My first more or less comic one was shortly after I started learning the violin at the age of six. I had practised hard and my fingers were marked. In great delight, I showed them to my father. He showed no signs of enthusiasm, but merely remarked: "It will be time to smile when they are so sore that you cannot practise." Rather depressing, don't you think so?

In the Band at Nine.

My first appearance in a professional band was in 1902. My grandfather, who had been Bandmaster of the Grenadier Guards for forty years, had his own band on Brighton Palace Pier. I was aged nine, and, as a great treat, I was allowed to sit in the bandstand and shake the sleigh-bells in the popular nigger sketch "Down South." When treasury day came, I was taken down and received a pocket with 6d. in it. It all went in penny-in-the-slot machines.

At school I had great fun running a "House" orchestra. It consisted of three violins, cello, piano and drums. The drums were great. They drowned everything. Our first appearance was at a House supper. We started playing "Yip-sidy-lay." Ah! we were carried away by our efforts and found that our House-master had cast a fierce eye upon us. They had been waiting three minutes for "Grace."

I spent some time in my father's orchestra. There was nothing comical there, but the experience was wonderful. One day my father was conducting, when his stick slipped from his hand over his shoulder. An attendant, standing below, caught the stick and returned it "on the beat."

The Fresh Saxophone.

I originally intended to go in for military bandmastership, and joined the Band of H.M. Coldstream Guards. I was very proud of my beautiful uniform, and it took some time to get used to a bandskin. I had an unfortunate experience. I played the alto saxophone, beloved of jazz bands. One morning we were doing guard mounting at Windsor. It was a freezing morning and snow everywhere. Unfortunately, the cold froze some of the saxophone keys down. We were playing a selection from the *Volkslied* and there was a saxophone cadenza. I started in good form, but an ominous cracking of frost, caused by the pressure of the keys, upset everything, and it finished in a squeak and a howl.

The outbreak of war was an exciting time, as we were playing troops off all day. The Guards bandmen, being non-combatant, did not go. I left the band shortly after, and went to the Dorset Regiment. My music had to go by the board. However, when I went overseas, I managed to take my violin. I did not take it into the trenches, but left it with the transport.

Heavyweight Babies.

At Christmas, 1915, I was down at Havre on sick leave, and somewhat rashly promised to do the musical side of a pantomime that was being organized. It was "some pantomime." The subject was the "Babes in the Wood." The babes were two A.S.C. officers. The girl babe was about 5ft. 10ins. high and weighed 19 stone. The boy babe was 6ft. 3ins. tall and weighed 12 stone. Can you picture them? The chorus were comprised of A.S.C. Labour Corps men. I always remember the dress rehearsal. The chorus wore low necks, but their make-up only covered their throats. They had come straight from the docks. The bare part of the chest was black. This show was performed for three nights at the Grand Theatre, and was a huge success.

Official News and Views.

Gossip About Broadcasting.

His Robness the Pops.

AN interesting event takes place in the course of the evening transmission from London on Sunday, May 4th, when His Eminence Cardinal Bourne will deliver an address, including a message of greeting to the Pope, who, we understand, is arranging to listen to this transmission in Rome.

The Engineer's Secret.

The Chief Engineer, having discovered a new secret in connection with simultaneous broadcasting, now announces that concerts may be simultaneously broadcast, not only from London to other stations, but from the provincial stations as well. This puts the programme department back to the original arrangements under which simultaneous broadcasting started, and they will soon be busy solving jig-saw puzzles of hitherto unheard-of complication.

International Opera Season.

The Operatic Season at Covent Garden recommences on May 5th. Ten years have elapsed since a similar season was held at Covent Garden. We have arranged to transmit a few of these Operas. The British National Opera Company are also returning to London, and listeners may look forward to hearing a good selection of this type of music.

Symphony Concerts.

Our first series of public Symphony Concerts is over. Perhaps the most surprising feature of these transmissions has been the wonderful enthusiasm of the listening audience who attended the Hall. Conductors, Artists, and Orchestras all testified to this.

In addition to this, we shall be able to hand over quite a large amount of money to St. Dunstan's Fund for Blind Heroes, in whose aid the concerts were given.

London Arrangements.

The Thursday evening concert is being received every week at the Wembley Exhibition in one of the Concert Halls there, to which anyone who is interested can obtain admission on payment of one shilling.

Thursday evening, as London listeners will know, has been our Chamber concert night for some months past, but this arrangement with Wembley has necessitated our transferring the whole of the Thursday programme to Monday, including the Poetry readings, "Philemon" talks, and the Savvy Bands; the bands will be heard during the summer months on Mondays, Tuesdays, and Saturdays, and will play until midnight once a week.

On Monday May 5th the "Hours with Living British Composers" series is being devoted to the works of Mr. Arnold Bax, who, although still a young man, has already taken his place in the front ranks of contemporary musicians.

A London Station Repertory Company has been formed, which will give a fortnightly series of plays under various well-known producers.

Are You Good at Guessing?

Wednesday is a "Query Night." Listeners are asked to guess the names of the artists, items, etc. The three listeners who approximate most accurately to the actual items of the programme will be asked to spend an evening at the London Studio. All entries for this interesting competition must be confined to post cards.

Well-known artists will take part in the Thursday programme, when the Royal Air

Force Band will play. Miss Astra Desmond and Mr. Sydney Cockham will sing, and the inimitable John Henry will help to brighten things up a bit.

A Composer's Gratitude.

An interesting letter has been received from Mr. Alexander Hope, an artist who often broadcasts from the Glasgow Station. He writes as follows:

"You may be interested to know that in connection with the Scandinavian Programme on the 20th of February, a friend of Sveinbjornsen, resident in Edinburgh, wrote to him in Iceland, saying he had heard me sing two of his songs in Glasgow. I have since had a communication from the publishers of the music, saying that the composer had written to them with the request that they might present me with any copies of his songs which they had in stock. (Who says wireless is not a benefit to the community?)"

Summer Time Programmes.

The general character of the summer transmissions will be of a considerably lighter character than those of the winter season. The existing London dinner-hour transmission on three days a week will remain and the afternoon programme will be of an hour's duration on every day except Saturday, when it will be further extended to an hour and a half.

The evening programmes will not begin until 8 o'clock, though the news will be given at 7 o'clock, and followed by the first talk as usual. The second News Bulletin will be given at 10 o'clock instead of at 9.30. This means that the present length of the evening transmission will be moved half an hour later.

The Director of Programmes promises surprises and novelties of various kinds during the summer months.

De Groot.

The transmissions of De Groot's Orchestra from the Piccadilly Hotel seem to have been most popular with listeners. Those transmissions will be continued fortnightly.

Provincial Items.

Looking through this week's programmes, one notices several interesting points of which the Bournemouth Relay on Monday, May 5th, from the Winter Gardens, and the 5FT May Festival—relayed from the Birmingham Town Hall, on Friday, May 11th—are of special interest.

There are Operas in abundance; on Tuesday, Bournemouth has "Les Cloches de Corneville"; on Wednesday, at Manchester, "A Tale of Old Japan" and "Cavalleria Rusticana"; and on Saturday, Glasgow is presenting the comic Opera, "Falke."

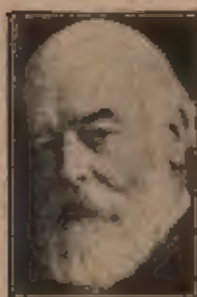
Sir Oliver Lodge.

Listeners should not miss the Talk from the London Station by Sir Oliver Lodge on Wednesday, May 7th. This will be broadcast simultaneously to all stations except Manchester.

The radio station in the Molibar Mountains of Java is equipped with Poulsen arc of 2,400 kilowatts, which is probably the largest power used by any single transmitter in the world. The power is practically sufficient to light 50,000 50-watt lamps. The aerial is strung to a mountain which is over 2,000 feet above the radio station at its highest point.

PEOPLE IN THE PROGRAMMES.

Famous Scientist to Broadcast.



SIR OLIVER LODGE.

BOTH scientific listeners and those who are unacquainted with science will enjoy the talk which Sir Oliver Lodge is to give from London on May 7th. His subject will be "The Birth of a Star," and it is certain to be given in language that everyone will understand, for Sir Oliver is noted for his clear exposition.

It is generally known that Sir Oliver is a great authority on wireless, but few are aware that some years ago he was awarded the treasured Albert Medal of the Royal Society of Arts "in recognition of his work as the pioneer of wireless telegraphy."

It is characteristic of him that he spent his seventy-first birthday in devising new wireless experiments.

Music from a Dinner-table.



MR. WILL VAN ALLEN.

He plays a bewildering number of instruments, and he can even cook melody out of the usual appointments of a well-set dinner-table!

Classics on the Banjo.



MR. OBIT OAKLEY.

In June, Messrs. van Allen and Oakley are to make a tour of all the B.B.C. Stations.

A Cockney in the Forbidden City.

AMONG the most interesting talks from London are those given by Mr. A. J. Alan, who told me of a surprising experience he had when he went to Lhasa, the Forbidden City.

"When I came out of the railway station," he said, "I had great difficulty in making the driver whom I engaged understand that I wanted to be driven to the British Consulate."

"After several attempts in my halting Tibetan, I gave it up in despair and was turning away when the driver said, in pure Cockney: 'Right you are, guv'nor, I was only pulling your leg!'"

"I found out afterwards," adds Mr. Alan, "that he had been a writer in a London restaurant."

Making Bach Popular.

TO popularize the music of Bach is a thing not easy of achievement, but this has been done by Miss Dorothy Silk, soprano, who broadcasts from London. She has specialized in the works of this composer and she has appeared at concerts and in Oratorio all over England and also abroad.

Miss Silk is an enthusiast for old music, and she has unearthed a great deal of forgotten and little-known melodies of the fifteenth and sixteenth centuries.



MISS DOROTHY SILK.

A Song in Fourteen Languages.

LISTENERS who remember the old-time music-hall will be interested to hear what that veteran entertainer, Mr. Charles Coburn, has to say when he "revives old memories" by wireless from London this week.

It is nearly forty-five years ago since Mr. Coburn made his debut on the stage, his first appearance being at the old Middlesex in 1878.

Many of his songs became great favourites, and he will always be remembered as the singer of "Two Lovely Black Eyes" and "The Man Who Broke the Bank at Monte Carlo." He has sung the former song in English, Welsh, Scotch, Irish, Gaelic, French, Chinese, Italian, Spanish, modern Greek, Hebrew, Dutch, Hindustani, and Mohawk Indian!

Still "Walking On."

ALTHOUGH he is over seventy, Mr. Coburn is an amazing walker. He has tramped thousands of miles, including one little jaunt from London to John o' Groats.

When walking, he gives his amusing recitals en route, and thereby hangs a tale.

A brother artist one day consoled with him.

"Poor old Charlie!" he exclaimed, "You are come down in the world!"

"How's that?" queried Coburn.

"Why," was the answer, "after all your years of experience, you are still 'walking on.'"

"Weighed in the Balance."

A GOOD story was told me the other day by Miss May L. Smylie, soprano, who broadcasts from Glasgow.

She was teaching a class of children who were reading the well-known story of the Writing on the Wall, and they came to the words: "Thou art weighed in the balance and found wanting."

"What does that mean?" asked Miss Smylie. Promptly came the reply from one small boy: "He wasn't fat enough."

They Don't Like Monocles.

MAJOR IAN HAY BEITH, better known as "Ian Hay," the popular novelist, has been broadcasting a talk on "Annoles Revisited." As a warning against wearing a monocle in the United States he tells about a meeting at which a certain British officer was asked to speak.

"He was immaculately dressed," says Major Beith.

"First of all, he straightened his coat, and then, alas! he pulled out a monocle, which he first wiped carefully on his sleeve and then screwed into his eye. 'Haw, I am very glad to be back—' he began, when a voice from the gallery called out: 'Oh, mamma!'—two little words which threatened to break up the meeting in mirthful disorder."

Hullo, Croydon!

Wireless Aid for Stranded Aviators.

WHEN the pilot of a passenger aeroplane equipped with wireless loses his way in a thick fog over the Channel, he rings up Croydon, and asks them to tell him where he is. Having received their answer, he then flies straight home and lands without mishap.

To meet laymen, the question naturally occurs: "How should they know at Croydon, 100 miles away, where the fog-bound pilot was?" and the answer is: "By means of directional wireless apparatus."

The actual procedure employed by pilots was explained to a representative of *The Radio Times* by an official at the Air Ministry.

First the pilot calls up Croydon and asks for his position, saying:—

"Hullo, Croydon, Continental, GEXYZ calling" (his firm and number), "position required, position required, over."

Croydon then replies:—

"Hullo, Continental, GEXYZ, Croydon answering. Righto, righto, please speak now for half a minute."

Judging by Sound.

Meanwhile, the operator at Croydon has notified the operator at the Fulham directional wireless station in Lincolnshire, with whom he works in conjunction, to listen.

The pilot, or his telephone operator, speaks for half a minute as directed and the ground operators at Croydon and Fulham listen, without, however, paying any attention whatever to the sense of the conversation, for they probably cannot hear the actual words used, as the transmitter carried in an aeroplane is not very powerful; but they can judge by the sound in conjunction with the indications of their instruments the bearing or direction of the calling aeroplane from their own respective positions on the map.

Comparing his results with those obtained at Fulham and transmitted to him over the phone, the Croydon operator has only to draw two lines on the map to locate the aeroplane.

It is just as if two persons were listening, say, for a mouse in the wainscoting, from different corners of a room. The squeaking of the mouse would come to their ears from the same point along two different lines, and by following those two lines to the point where they meet, they will locate their rodent.

Croydon now replies:—

"Hullo, Continental GEXYZ, Croydon calling, at 1405" (the time, 2 p.m., at which the pilot made the inquiry. The time is important as he is moving all the while at a high speed), "position 2 miles north of Dover, at 1405 position 2 miles north of Dover, over."

To which the aircraft answers:—

"Hullo, Croydon, Continental GEXYZ answering, at 1405 position 2 miles north of Dover, at 1405 position 2 miles north of Dover, over."

New Stations Coming.

So that there is no reason whatever why an aeroplane equipped with wireless and flying within range of a pair of directional ground stations should ever be at a loss as to its position. There are already a large number of these stations in existence all over England, France, Belgium, Holland, and Germany, and the British Government has recently sanctioned a scheme for greatly increasing the number of their stations.

"Did you hear that touching story about the man who had been parted from his wife for twenty years, and one day heard her voice on the wireless?"

"No. What happened then?"

"Oh, nothing. He found it wasn't her voice after all. Only somebody oscillating."

Film and Microphone Compared.

A Special Interview With Miss MARY PICKFORD.

I SHAN'T forget this visit to England in a hurry, for it has been surprises from beginning to end (said Miss Mary Pickford to a representative of *The Radio Times*). London is so wonderful it just thrills me, but the biggest surprise of all was when I learned, a few minutes after I had arrived, that I was to broadcast from "2LO" to dear knowers how many hundreds of thousands of British people.

That was the first I heard of it—just a few hours before I was due to speak—and although it was not my first experience of broadcasting, I don't think I ever felt more nervous in my life. At such short notice I didn't know what I should say: I felt sure I would break down, and indeed I suffered from quite a novel form of stage fright. Still, it is all over now, and although Douglas says I could never make a living as a wireless entertainer, I try to believe that I was not a dismal failure.

Radio at Hollywood.

The first occasion upon which I spoke into the microphone was in New York, and later—two years to be exact—in my native country, Canada. On the latter occasion I spoke from Montreal and as a large proportion of the population there is French, I made my speech first in French and then in English.

Of course, Douglas and I have always been radio "jane." At Hollywood we have our own listening set. I think it is what you call an inside aerial; it has headphones and loudspeaker.

Both of us love to sit and listen at night, and in fact often when I have been working very late at the studio—cinema actors and actresses, though I don't think the public believe it, really do work hard. It is simply grand to get home and listen to some restful music. The nicest treat was when I listened for the Savoy Band. I *did*—and heard it, too!

We always listen for the weather report and whenever we are told that it is going to be wet, we look forward to some fine weather. Are weather experts the same in England, I wonder?

My mother and little niece—who have come over with us—are also radio fans. They are unkind enough almost to prefer it to the movies.

You have no idea of the enthusiasm there is for wireless in America. Around Los Angeles, and particularly in the desert lands to the south—that is nearer the Mexican border—every tiny place has its set. Travelling through the desert, as I did about six months ago, I

A Marvel of Sound.

It is a remarkable fact that when speeches are being broadcast from a large hall, people listening by wireless hundreds of miles away can actually hear the speaker's voice before the sound reaches those at the back of the hall.

An interesting example of this kind of thing was noticed recently when some people listening by wireless to the sound of Big Ben's chimes in a house at Hampstead, heard the sound direct from Big Ben sixteen seconds after they had heard it by wireless.



HEARD BUT NOT SEEN!

A cinema celebrity in a new rôle. A special photograph of Miss Mary Pickford taken immediately after she had spoken from the London Studio.

Exclusive to *The Radio Times*.

noticed that almost every shack has its aerial. These people who are unrooted from civilisation, appreciate wireless far more than we do, and, indeed, we can hardly imagine what a boon it is to them. In Los Angeles itself there seem to be innumerable radio fans. All the cinema stars have their sets.

But I have been told that you will be more interested to read about my views on broadcasting from London. In America I was hardly nervous at all; but then it was not quite the same. There I was broadcasting to people among whom I lived, but here—well, although I knew I was among friends, it still was different. I spoke from a little room at the top of the building at "2LO"—I am told that this is the old studio—and there were only three or four people in the room in addition to Douglas and myself, but I had to ask them all to

turn their faces to the wall while I was speaking or I should have broken down. Are you laughing at me? If so, put yourself in my position—I had just arrived from America a few hours before, was dead tired, and had practically no time in which to prepare a speech, and yet knew that some three-quarters of a million of British people—or were there more?—were waiting to hear me. I'm human, even if I am a film star!

But, although I was nervous, I couldn't help laughing, for Douglas had been telling funny stories. You heard him tell the one about Mr. Dunsford and the old lady? Well, there was another he told about the reveller who was walking up and down and looking all over the ground in Piccadilly late one night. A policeman went up to him and asked if he had lost anything, and he replied, "Yes, my watch." "Where did you lose it, do you think?" the constable asked. "At Victoria," was the reply. "But why are you looking for it in Piccadilly?" the policeman asked. "Because there's more light here," was the reveller's rejoinder.

Cinema Acting Preferred.

Talking about funny stories and wireless reminds me of an incident that occurred in the studio in New York when I was broadcasting. A well-known singer was giving some songs before I was due to speak, and when he came to the end a friend of his came into the studio. "Have you heard my last song, George?" the singer asked the newcomer. "I hope so," was the quiet reply.

Well, although I like wireless, as does Douglas—did you know that the microphone at "2LO" fascinated him so much that it took me all my time to get him away from the studio?—yet I don't think I shall ever broadcast again. It is not our forte. We are silent actors, and when we resort to speech we are out of our province as well as out of our element.

As for the merits of the one compared with the other, I prefer acting before the camera ever so much better. It is not so productive of nerves. Speaking to people one cannot see is quite different from acting for people one cannot see. Speaking is so much more personal. Still, I would not have missed it for worlds, and I hope everyone enjoyed it as much as I did—even if all were not thrilled as much.

Mars and Atmospherics.

The strange sounds known as atmospherics that annoy the users of wireless receiving sets were analysed mathematically in a paper recently read by Mr. Moullin before the Wireless Section of the Institute of Electrical Engineers.

In a discussion that followed it was stated that some people had thought that the strange sounds were due to an attempt at signalling by Mars.

It is reported that King Alfonso has agreed to a system of broadcasting in Spain.

Radio and the Deaf.

ARROW'S Dr. Fleming's recent remarks on wireless and the deaf, in *The Radio Times*, it is interesting to note that a deaf mute from birth—an Italian named Benini—was able to hear for the first time in his life the other day when headphones attached to a wireless set were put to his ears.

Mr. Harry Tate complains in his sketch, *Broadcasting*, that when he gets Yarmouth on the wireless, it doesn't smell like Yarmouth.

WIRELESS PROGRAMME—SUNDAY (May 4th.)

The letters "S.B." printed in italics in these programmes signify a *Special Broadcast* from the *British Broadcasting Corporation*.

LONDON.

3.0.—Time Signal from Big Ben.
3.0-3.30.—THE BAND OF H.M. GRENADIER GUARDS.

By Permission of Col. B. N. Sergison Brooke, C.M.G., D.S.O.
Director of Music—
Lieut. G. MILLER, L.R.A.M.
KENNETH ELLIS (Bass).
ANITA HARRISON (Solo Pianoforte).

Quick Step, "Olympic"
Conducting P. Storey
Military Band Suite in E Flat... Holst (1)
1. Chaconne; 2. Intermezzo; 3. March.

Songs.
"The Wanderer's Song" Julius Harrison (5)
"The Poets of Silence" ... Maud Wingate
"We Sway Along" ... Muller
Pianoforte Soli.
Prelude from English Suite in G Minor Bach
Scherzo in C Sharp Minor ... Chopin

Impromptu in A Flat ... Chopin
Selection, "Catherine" ... Tchaikovsky
American Patrol ... P. Winterbottom

Songs.
"To-Morrow" ... Frederick Keel
"The Sergeant's Song" ... Holst
"The Derby Ram" ... Hurlstone
Pianoforte Soli.

Prelude in G Sharp Minor ... Rachmaninoff
"Sing a Song of Sixpence" ... Leo Livers (17)
Gopak (Russian National Dance) ... Arnold Bax (15)

Excerpts from the Ballet, "Hérodiade"
Mussart

1. Introduction; 2. Egyptian Dance;
3. Babylonian Dance; 4. Gallic Dance;
5. Phœnician Dance; 6. Finales.
March, "The Entry of the Boyards" ... Halvorsen

Announcer: C. H. King.

6.0-6.30.—CHILDREN'S CORNER. S.B. from Cardiff.

Solo Programme.

6.30.—"ELO" LIGHT ORCHESTRA.
Conducted by S. KNEALE KELLEY.
Overture, "Si j'étais roi" ... Adam
E. J. ROBINSON (Solo Cello).
"Elegiac Poem" ... Granville Bantock
Orchestra.
Suite, "Cathédrale" ... Chaminade
SYBIL MADEN (Contralto).
"J'ai pleuré en rêve" ... Georges Hue
"Le Temps des Lilas" ... Ernest Chausson
"Les larmes" (Worther) ... Mussart
ERIC W. TEBBY (Tenor).
"Like Stars Above" ... Squire (1)
"Flowers" ... Coleridge-Taylor (11)
S. KNEALE KELLEY (Solo Violin).
"Three Eighteenth-Century Pieces" ... Puccini

9.30.—THE WESTMINSTER CATHEDRAL CHOIR.

His Eminence THE CARDINAL ARCH-BISHOP OF WESTMINSTER: Religious Address.
The Westminster Cathedral Choir.
S.B. to Glasgow and Aberdeen.

10.0.—TIME SIGNAL FROM GREENWICH, GENERAL NEWS BULLETIN, and WEATHER FORECAST. S.B. to all Stations except Manchester.

Local News.
CHARLES LEGGETT (Solo Cornet).

"The Chorister" ... Sullivan
Sybil Maden.

"Love Went a-Riding" ... Frank Bridge
"Morning Hymn" ... George Henrichel
ERIC W. TEBBY.

"I Hear a Thrush at Eve" ... Cadogan
"Fair House of Joy" ... Quiller (1)
F. ALMCHILL (Flute).

F. J. THURSTON (Clarinets).
Concert Duet for Flute and Clarinet Wilcocks

10.50.—Close down.
Announcer: R. F. Palmer.

BIRMINGHAM.

3.0-5.0. MARGARET GELL'S LADIES' CHOIR.

Conducted by MARGARET GELL.
"STABAT MATER"
(Pergolesi) (11).

STRING ORCHESTRA.

Under the Direction of JOSEPH LEWIS.
Serenade for Strings ... Mozart

Irish Tune from "County Derry"
arr. Grainger

"Song of Evening" ... J. David (11)
"Air de Ballet" ... Pini (11)
Announcer: Joseph Lewis.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Cardiff.

8.30. THE STATION REPERTORY CHOIR.

Hymn, "Come, Holy Ghost, Who Ever One" (A. and M., 9).

Father A. L. KELLY, St. Chad's Cathedral, Birmingham, Religious Address.

Hymn, "Praise to the Holiest in the Height" (A. and M., 172).

Mendelssohn Programme, 1809-1847.

THE STATION ORCHESTRA.
Conducted by JOSEPH LEWIS.

Overture, "Hobbes," Op. 26 ... (11)
Choir, Orchestra, and

EMILY BROUGHTON (Soprano).
Cantata, "Hear My Prayer" ... (11)
Orchestra.

March, "War March of the Priests" ("Athalia") ... (11)

Symphony No. 4 in A, Op. 90, "The Italian" ... (11)

Two Songs without Words: (a) "Spring Song," No. 30; (b) "The Bee's Wedding," No. 34.

Andante from "Violin Concerto."

10.0.—NEWS AND WEATHER FORECAST. S.B. from London.

Local News.
10.15.—Close down.
Announcer: Percy Edgar.

HOVRNEMOUTH.

3.0. MABEL SAVERY (Solo Pianoforte).

Saculante)
Rigaudon J ... Ramona
Pastorale ... Corilla
Oigue ... Locilly

3.15. MARY OXBORROW (Mezzo-Soprano).

"Sagat" ... Schura
"A Summer Night" ... Goring Thomas

3.25. WESSEX GLEE SINGERS.

"Cantades' Song of Hope" ... A. Adam (11)
"On the Sea" ... Buck (11)
"The Evening Bell" ... AW (11)

3.35. Mabel Savery.

Barcarolle No. 5 ... Rubinstein
"Bigolotto" ... Verdi-Land

3.45. Wessex Glee Singers.

"All Together Rise and Sing"
Laurent de Rille (11)

"In Memory" ... Shephard (11)
"Send Out Thy Light" ... Gounod (11)

3.55. Mary Oxborrow.

"Love's Garden of Roses" ... H. Wood

4.0 THE ROYAL BATH HOTEL ORCHESTRA.

Relayed from King's Hall Rooms.
Musical Director, DAVID S. LIFF.

Overture, "Kommende" ... Schubert
March in E Flat ... Mozart
Unfinished Symphony ... Schubert

DAVID S. LIFF (Solo Violin).
"Souvenir" ... Lindo

5.0-5.30.—CHILDREN'S CORNER. S.B. from Cardiff.

8.30. THE WIRELESS ORCHESTRA.
Conductor,
Capt. W. A. FEATHERSTONE.

"War March of the Priests" ("Athalia")
Mendelssohn

8.40. CURZON ROAD
PRIMITIVE METHODIST CHURCH
CHOIR.

Choirmaster, G. A. PAULDING.
Hymn, "Lead, Kindly Light."

8.45.—The Rev. EZRA E. W. RAMM.
Religious Address.

8.55.—Hymn, "Sun of My Soul."

9.0. "The Messiah."
G. F. Handel (11).

Composed in the Year 1741.

DOROTHY STREET ... Soprano
KATHLEEN DANCE ... Contralto

GERALD KAYE ... Tenor
ARTHUR ENGLAND ... Bass
GEORGE DALE ... Solo Trumpet

THE "ABM" CHORUS.
THE WIRELESS ORCHESTRA

Under the Direction of
Capt. W. A. FEATHERSTONE.

Overture.
Recit.—Tenor, "Comfort Ye, My People."

Aria.—Tenor, "Every Valley Shall Be Exalted."

Cora.—"And the Glory of the Lord."
Recit.—Bass, "Thus Saith the Lord."

Aria.—Bass, "But Who May Abide the Day."

Recit.—Contralto, "Behold a Virgin Shall Conceive."

Aria.—Contralto, "O Thou that Tellest Good Tidings."

Cora.—"Glory to God in the Highest."
Recit.—Soprano, "Then Shall the Eyes of the Blind."

Aria.—Soprano, "He Shall Feed His Flock."
Cora.—"Behold the Lamb of God."

Aria.—Contralto, "He Was Despaired."
Cora.—"Lift Up Your Heads."

Aria.—Soprano, "I Knew that My Redeemer Liveth."
Aria.—Bass, "The Trumpet Shall Sound."
(Trumpet Obligato.)

Cora.—"Hallelujah."

10.0.—NEWS AND WEATHER FORECAST. S.B. from London.

Local News.
10.15.—Close down.
Announcer: John H. Raymond.

CARDIFF.

3.0-4.30. ORGAN RECITAL,
relayed from
The Capital Cinema.

Solo Organ, JAMES B. SMART.

Vocalist, EDITH CUNTER (Soprano).
I. "Wedding March" ... Mendelssohn (11)

"Cantades Pastoral" ... Gounod (11)

II. Arias.
"So Shall the Lute" ("Judas Maccabeus") ... Handel

"On Mighty Pens" ("The Creation") ... Haydn

III. "Grand Offertoire in D" ... Bizet
"There is a Green Hill" ... Gounod (11)

IV. Songs.
"A Memory" ... Goring Thomas (15)

"I, Too" ... Chaminade (15)

V. Selection, "In a Persian Garden" ... Lehmann

"Humoresque" ... Dvořák

"Fantasy" ... Liszt

VI. Songs.
"What's in the Air To-day?" ... Scott (4)

"The Lass with the Delicate Air" ... Arne

"Romance" ... Debussy

VII. "Festive March" ... Smart (11)

5.0-5.30.—CHILDREN'S CORNER. S.B. to all Stations.

8.10. THE TREDEGARVILLE
BAPTIST CHURCH CHOIR.

Hymn, "Jesus, the very Thought of Thee."
Anthem, "And the Glory of the Lord."

A number against a musical item indicates the number of its publisher. A list of publishers will be found on page 23.

WIRELESS PROGRAMME—SUNDAY (Continued from the facing page.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station named.

Dr. T. R. GLOVER, M.A. (Cantab.):
Religious Address.

Hymn, "Object of My First Desire."

Anton Dvorak (1841-1904.)
THE STATION SYMPHONY
ORCHESTRA.

Conductor, OLIVER RAYMOND.
Vocalist, HAROLD WILLIAMS
(Baritone).

I. Overture, "Carnival."

II. Songs.

III. Symphony in E Minor ("From The New World").

(a) Adagio; Allegro molto. (b) Largo.
(c) Molto vivace. (d) Allegro con fuoco.
The National Anthem.

10.0.—NEWS AND WEATHER FORECAST.
S.B. from London.

Local News.

10.15.—Close down.

Announcer: E. R. Appleton.

MANCHESTER.

3.0. THE BESSIES O' TH' BARN BAND.

Conductor, HARRY BARLOW.

March, "Honest Toil" *Rimmer*

Overture, "Poet and Peasant" *Suppl*

Cornet Duet, "Ida and Dot" *Locey*

Selection, "Hornet" *Weber*

HARRY PASHLEY (Baritone).

"Thou'rt Passing Hither" *Sullivan*

Band.

Air and Variations, "The Harmonious Blacksmith" *Handel*

Waltz, "Wendische Weisen" *Georg*

Selection, "The Grand Duchess" *Offenbach*

Harry Pashley.

Song, "The Lost Chord" *Sullivan* (1)

Band.

Fantasia, "Old Favourites" *Rimmer*

5.0-5.30.—CHILDREN'S CORNER. S.B. from Cardiff.

8.0.—SIDNEY G. HONEY: Talk to Young People.

8.30. CATTERALL QUARTETTE.

ARTHUR CATTERALL .. 1st Violin

JOHN S. BRIDGE 2nd Violin

FRANK S. PARK Viola

JOHAN C. HOCK Cellist

Quartet in D Minor Op. Posth ("Death and the Maiden") *Schubert*

Hymn.

9.15.—The Rev. W. H. JEFFERSON, M.A.,

Heaton Moor Congregational Church:

Religious Address.

Hymn.

9.30. Catterall Quartette.

Quartet Op. 18, No. 1 in F Major *Beethoven*

10.15.—GENERAL NEWS BULLETIN and

WEATHER FORECAST.

Local News.

10.30.—Close down.

Announcer: Victor Emythe.

NEWCASTLE.

3.0. THE REGENT TRIO.

Allegro con Brio *Hummel*

Minuet and Rondo *Hummel*

Violin Solo, "Homage to L'Amabile" *Davila*

WINIFRED GRIBBIN (Mezzo-Soprano).

"Come, For It's June" *Farmer*

GEORGE RAINBRIDGE (Baritone).

"Songs of Travel" *Farmer*

"A Lover's Lament" *Parry* (11)

Trio.

Flautoquatuor *Widor*

Serenade *Widor*

George Rainbridge.

"Like to the Damaak Rose" *Elgar*

"Hope the Hornblower" *Indust* (1)

Winifred Gribbin.

"Ave Maria" *Mozart*

"The Temple Bells" Woodford-Linden (1)

Trio.

Allegro animato *Handel*

Allegro molto vivo *Handel*

Andante and Finale *Handel*

4.30-5.0.—Interval.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Cardiff.

8.30. APOLLO MALE VOICE QUARTETTE.

Hymn, "Our Blest Redeemer."

The Rev. Canon NEWSOM: Religious

Address.

Hymn, "Nearer, My God, to Thee."

THE STATION MILITARY BAND.

Overture, "Crown Diamonds" *Auber*

Song, "The Rosary" *Nerin*

Quartette.

"An Evening's Pastoral" *Shaw* (2)

"Come Where My Love Lies Dreaming" *Ball*

"Bobby Shafton" *Whittaker* (14)

Band.

Excerpts from Wagner's Operas.

Christmas Music from "The Miracle" *Humperdink*

Quartette.

"The Rosary" *Nerin*

"Three Fishers" *Idema*

Band.

"Three Hungarian Dances" *Bruckner*

"Meditation" *Chaminade*

Hymn, "Abide With Me."

10.0.—NEWS AND WEATHER FORECAST.

S.B. from London.

Local News.

10.15.—Close down.

Announcer: W. M. Shewen.

ABERDEEN.

3.0. THE WIRELESS ORCHESTRA.

Overture, "Tales of the Arabian Nights" *Wagner*

3.15. ISOBEL SHAW (Soprano).

"I Will sing of Thy Great Mercies" ("St. Paul") *Mendelssohn* (1)

"Up, Up My Heart, with Gladness" *Back* (1)

3.25. Suite, "Stars of the Desert" *Faure* (1)

3.40. JEAN STEWART (Contralto).

"Morning Hymn" *Handel*

"When Twilight Comes" *Strelski*

3.50. Romance, "Zazra" *Turk House*

Berens, Op. 38 *Grey*

Barcarolle *Tchaikovsky*

4.5. ISOBEL SHAW.

"O Saviour Sweet, O Saviour" *Back* (11)

"Be Ye Contented" *Back* (11)

4.15. Suite, "Holiday Sketches" *Faure*

4.30. JEAN STEWART.

"Ye Powers that Dwell Below" ("Alceste") *Gluck* (1)

4.40. Selection, "Lakme" *Debussy*

5.0-5.30.—CHILDREN'S CORNER. S.B. from Cardiff.

8.30. THE WIRELESS ORCHESTRA.

Overture to "St. John the Baptist" *Marfaren* (11)

JAMES SHARPE'S QUARTETTE.

Chorus, "Be Near Me, Lord, When Dying" ("Passion") *Back* (11)

Chorus, "Receive Me, My Redeemer" ("Passion") *Back* (11)

"Minuet from Divertimento" *Mozart*

"Humoresque" *Diapuk*

"Träumerei" *Schumann*

QUARTETTE FROM CHOR, CHAR.

LOTTE U.F. CHURCH.

Psalms 95 (v. 1-6) (Tune: *Bun-Accord*).

The Rev. J. W. JACKSON, Charlotte

Street U.F. Church: Religious Address.

Hymn 352, "At Even Ere the Sun was Set."

James Sharpe's Quartette.

"God So Loved the World" *Stainer* (11)

"Cast Thy Burden on the Lord" *Mendelssohn* (11)

CONNIE SOUTAR (Soprano).

"On Mighty Fens" ("The Creation") *Haydn* (11)

JOHN COOPER (Baritone).

Recit. and Air, "The Trumpet Shall Sound" ("The Messiah") *Handel* (11)

9.30.—THE ARCHBISHOP OF WEST-

MINSTER. S.B. from London.

10.0.—NEWS AND WEATHER FORECAST.

S.B. from London.

Local News.

10.15. James Sharpe's Quartette.

"How Lovely Are the Messengers" ("St. Paul") *Mendelssohn* (11)

10.20. Two Movements from "Schéhérazade" *Rimsky-Korsakov*

10.30.—Close down.

Announcer: W. D. Simpson.

GLASGOW.

3.0. THE STRING QUARTETTE.

Quartette, Op. 33, No. 2 *Haydn*

3.20. INA FERGUSON (Soprano).

"The Bella of Twilight" *D. Forster*

"The Way to Fairyland" *Ward* (1)

3.32. Two Movements from "Rasoumofsky" *Beethoven*

3.50. ELDER CUNNINGHAM (Baritone).

"My World" *H. Gould*

"My Prayer" *W. H. Squire* (1)

4.2.—Third and Fourth Movements from "Rasoumofsky" Quartette *Beethoven*

Ina Ferguson.

"There's a Rill by the Sea" *Hermann Lohr*

"The Valley of Laughter" *W. Sanderson* (1)

4.32. String Quartette and ANDREW BRYSON

(Pianist).

Quintette, Op. 34 *Schumann*

Elder Cunningham.

"In Shattered Vale" *A. Moffat*

"Thoughts Have Wings" *L. Lehmann*

5.0-5.30.—CHILDREN'S CORNER. S.B. from Cardiff.

6.00. RELIGIOUS SERVICE

relayed from

THE BARONY PARISH CHURCH.

ISAAC LOSOWSKY (Solo Violin).

"Canonette" from Violin Concerto *Tchaikovsky*

"L'Alouette" *Glinka-Baskirreff-Avar*

Russian Church Music.

THE WESTBOURNE CHURCH CHOIR.

Conducted by

A. M. HENDERSON,

who will also speak on "The History and Character of Russian Church Music."

TCHAIKOVSKY

(1840-1893).

"Hear, Lord Our God Have Mercy" (in 8 Parts).

"Lord, I Cry Unto Thee" (For three Solo Voices—Soprano, Mezzo-Soprano, and Alto, and 6 Part Chorus.) (Psalm 141—1, 2, 3, 8.)

"Come, O Blessed Lord, Thou Light of Life" (in 8 Parts).

"O Bless are They" (in 8 Parts).

BALAKIREFF

(1836-1910).

"O Send Thy Light Forth" (Psalm 43).

ARENESKY

(1861-1906).

"Our Lord is Risen" (For Female Voices, in 4 Parts).

"The Lord's Prayer" (in 8 Parts).

KALINNIKOFF

(1866-1901).

"Lord, I Cry unto Thee" (in 8 Parts).

(Psalm 141, 1, 8.)

RACHMANINOFF.

(1873-1917).

"To Thee, O Lord, do I Lift Up My Soul" (For Soprano Solo and 5 part Chorus.) (Psalm 25, 1, 2.)

"Hymn of the Cherubim" (in 10 Parts).

Isaac Lesovsky.

"Hymn to the Sun" *Korotkov-Kreidler*

"Souvenir de Moscow" *Wladimir*

9.30.—THE ARCHBISHOP OF WEST-

MINSTER. S.B. from London.

10.0.—NEWS AND WEATHER FORECAST.

S.B. from London.

Local News.

10.15.—Close down.

Announcer: Herbert A. Carrothers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 125.

WIRELESS PROGRAMME—MONDAY (May 5th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON.

3.30-4.30.—Time Signal from Greenwich. Talk, "Washington, the City Made to Order," by Kathleen Conclander. Organ and Orchestral Music relayed from The Pavilion, Shepherd's Bush. "Children's Garden Parties," by Yvonne Cloud.

6.30.—CHILDREN'S STORIES: Nain Stories, "The Moles Baked a Well," by E. W. Lewis. "Treasure Island, Chap. 12, Part 1, by Robert Louis Stevenson.

8.15-7.0.—Interval.

7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST. S.B. to all Stations.

Talk by the Radio Association. S.B. to all Stations.

Prof. A. J. IRELAND: "Episodes in the History of England—The Fulfillment of the Conqueror's Prophecy." S.B. to Aberdeen.

Local News.

7.35.—ROBERT CARR again introduces "THE GEORGIANS" at 7.40.

8.10.—"From my Window," by Pladenon.

8.15.—"Hours With Living British Composers."

Arnold Bax.

ANNE THURSFIELD (Soprano).
THE PHILHARMONIC STRING
QUARTETTE.

FREDERICK HOLDING.

CECIL BONVOLAT.

RAYMOND JEREMY.

CEDRIC SHARPE.

Songs.

"The White Peacock" (Fiona MacLeod)

"Shelling Song" (Padraig Dolan)

"Cradle Song" (Thomas Hardy)

"The Market Girl" (Thomas Hardy)

Frederick Holding and the Composer.

Sonata for Violin and Piano, No. 1 in E.

Traditional Songs of France.

"Je suis une danseuse."

"Langue d'Amour."

"Pauvre, battez vos Mays."

String Quartette in G.

8.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, and WEATHER FORECAST. S.B. to all Stations.

Local News.

9.45.—Mr. CECIL J. ALLEN, A.M.I.T., on "The Locomotive Footplate."

10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. S.B. to all Stations except Newcastle.

11.0.—Close down.

Announcer: J. S. Dodgson.

BIRMINGHAM.

3.30-4.30.—Lozelle Picture House Orchestra. Directed by Paul Munner. Winifred Williams (Soprano).

5.0.—WOMEN'S CORNER: Sidney Rogers, "R.H.S., "Topical Horticultural Hints."

5.30.—Agricultural Weather Forecast.

KIDDIES' CORNER.

6.30.—"Tom's Corner": Uncle Pip on "Naval History."

7.0.—NEWS and WEATHER FORECAST. S.B. from London.

Radio Association Talk. S.B. from London.

Local News.

7.20-7.30.—Interval.

Popular Programmes.

7.30.—THE STATION ORCHESTRA
Overture, "Plymouth Hoe" Ansell
Suite, "A Coon's Day Out" Baynes (1)

(a) "Good Morning"; (b) "Good Afternoon"; (c) "Good Evening." Selection, "The Happy Day" Jones and Rubens

8.0.—JAY KAYE (Entertainer) in Selected Items from his Repertoire, including Impressions of the late Dan Leno.

8.15-8.45.—Interval.

8.45.—Orchestra.

Valde, "Blue Belle" Waldteufel
Entr'acte, "La Colombe" Gounod
Suite, "Rustic Revels" Fletcher

(a) "Dancing on the Green"; (b) "At Quality Court"; (c) "At the Fair."

9.15.—ALBERT DANIELS, in Child Imitations and Studies.

9.30.—NEWS and WEATHER FORECAST. S.B. from London.

Local News.

9.45.—LESLIE CARTER, F.R.M.S., F.C.S., on "Clean Milk."

10.0.—THE SAVOY BANDS. S.B. from London.

11.0.—Close down.

Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—The "GBM" Trio: Reginald S. Monat (Violinist), Thomas Illingworth (Cellist), Arthur Marston (Pianist). G. H. Beer (Dorset Dialect Stories).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half Hour: H. J. A. Kerr, B.Sc., on "Imperial Taxation of Yesterday."

7.0.—NEWS and WEATHER FORECAST. S.B. from London.

Radio Association Talk. S.B. from London.

Local News.

Local News.

7.35-8.0.—Interval.

Bournemouth Municipal Orchestra Night.

8.0.—H. AUSTIN DEWDNEY (Solo Pianoforte).

"La Plus que Lento" Debussy

"Passepied" Cyril Scott (4)

"Toccata" Holbrooke (8)

"Molly on the Shore" Percy Grainger

8.15.—BOURNEMOUTH MUNICIPAL ORCHESTRA.

Musical Director: Sir DAN GODFREY.

Relayed from Winter Gardens.

"Shepherd Fennel's Dance" Balfour Gardiner

Overture, "Richard III" Edward German (11)

"Serenade for Strings" Elgar

8.40.—HERBERT SMITH (Baritone).

"Trade Winds" F. Keel (1)

"I Have Twelve Oars" Ireland

"The Barber of Turin" Kennedy Russell

8.50.—Municipal Orchestra.

Extracts from "Solway Symphony" J. A. McDermott (14)

9.10.—H. Austin Dewdney.

"Polichinello" Bachmann

"Mediterranean" Arnold Bax

"Etude C Major" Glazounov

9.20.—DOROTHY CLARK (Contralto).

"Cho Furo Senza Euridice" ("Orion Ed Euridice") Gluck

"Pupuletto" Falconieri

Spanish Song, "El Majo Tunido" Granados

9.30.—NEWS and WEATHER FORECAST. S.B. from London.

Local News.

9.45.—Herbert Smith.

"Maiden of Morven" Malcolm Landon

9.50.—H. Austin Dewdney.

"The Sermon to the Birds" Liszt

9.55.—Dorothy Clark.

"The Dreary Steppes" Grechinnos

"Song of the Open" Frank La Forge

10.0.—Municipal Orchestra.

Suite, "Scènes Pittoresques" Mussart

10.15.—THE SAVOY BANDS. S.B. from London.

11.0.—Close down.

Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—Falkman and his Orchestra relayed from the Capitol Cinema.

5.0.—"SWA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women. Weather Forecast.

5.45.—THE HOUR OF THE "KIDDIE WINKS."

7.0.—NEWS and WEATHER FORECAST. S.B. from London.

Radio Association Talk. S.B. from London.

Local News.

7.20.—Lt.-Col. WEAVER PRICE, M.C., Brecon, on "Bees."

Welsh Night.

7.35.—THE ROMILLY BOYS' CHOIR AND BAND.

Conductor, W. M. WILLIAMS.

Solo Vocalists and Instrumentalists:

RONALD BOON, HERBERT POWELL,

ARTHUR POWELL, ALAN BRINN and

GLYN WILLIAMS.

The Conductor will give short explanatory notes on the various items, also reminiscences of Old Welsh Ballads.

Band and Instrumental Selections:

Fantasia on Welsh Airs, Marches, Gavottes,

Figure Dance, Morris Dance, Welsh

Jig, Broom Dance, Pen-rhew, Mariner,

Brynian's Iwerddon, Ajar from Chester,

Clychau Prestych, Cwrt Haden, Y

Gaeaf Llaw.

Solo and Choral Items.

Y Fam a'i Baban, Saith Rhyfeddod, Merch Megan, Y Gwanwyn, Niu yr Hwy, All Through the Night, The Ash Grove,

Castle Bird, Lili Llan, Can Aredig,

Gwenith Gwyn, Ton y Melynnydd, Gwraig y Crythwr, Shepherd's Lullaby.

Recitals:

Tuag Adw. Y Tren

8.25.—Lt.-Col. R. H. COLLIER, D.S.O., on "Future Development of Motoring."

8.40.—The Romilly Boys' Choir and Band.

9.00.—NEWS and WEATHER FORECAST. S.B. from London.

Local News.

9.45.—Mr. E. W. ALLSOPP, Canary Export and Judge, on "Cape Birds."

10.0.—THE SAVOY BANDS. S.B. from London.

11.0.—Close down.

Announcer: W. N. Settle.

MANCHESTER.

3.30-4.30.—Concert by the "22Y" Quartette.

5.0.—WOMEN'S HOUR.

5.25.—Farmers' Weather Forecast.

5.30.—CHILDREN'S HOUR.

7.0.—NEWS and WEATHER FORECAST. S.B. from London.

Radio Association Talk. S.B. from London.

Local News.

7.20-8.0.—Interval.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 224.

WIRELESS PROGRAMME—MONDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

- 9.0. **An Orchestral "Buzz."**
(Composers' names commencing with "B.A.")
March, "The Light House" *Boyd*
Waltz, "Taverna" *Boyd*
Overture, "Karl" *Bazzini*
Selection, "Meditation" *Boito*
CONSTANCE MORRIS (Soprano).
"Dagobert the Jester" *Adams*
PERCY HALL (Tenor).
"Jean" *Mende* (1)
"For You Alone" *Gersh*
9.45.—Prof. T. H. FEAR, M.A., B.Sc., on "The Sense of Taste."
9.0. **Constance Morris.**
"The Ladies of St. James" *Dobson*
Percy Hall.
"Come of a Dream" *Knight*
"As You Pass By" *Kennedy Russell* (1)
Orchestra.
Suite, "L'Arlesienne" *Bizet*
9.30.—**NEWS and WEATHER FORECAST.**
S.B. from London.
Local News.
9.45.—**W. F. BLETCHER**, Spanish Talk.
10.0.—**THE SAVOY BANDS.** *S.B. from London.*
11.0.—Close down.

Announcer: V. H. Goldsmith.

NEWCASTLE.

- 3.45.—Concert: The Station Light Orchestra.
4.45.—**WOMEN'S HALF-HOUR.** Weekly News Letter, Miss Eleanor Middleton on "The Institutes of Northumberland."
5.15.—**CHILDREN'S CORNER.**
5.0.—**Scholars' Half-Hour:** Mr. A. Rae, M.A., on "Electrical Machines."
6.45.—**Farmers' Corner.**
7.0.—**NEWS and WEATHER FORECAST.**
S.B. from London.
Radio Association Talk, *S.B. from London.*
Local News.
7.20-7.35.—Interval.
Popular Evening.
THE BAND OF
H.M. ROYAL AIR FORCE.
By Permission of the Air Council.
Conductor, Flight-Lieut. J. AMERS.
SOPHIE ROWLANDS Soprano
TOM KINNIBURGH Baritone
FRANK CHALTON Entertainer
7.35. **R.A.F. Band.**
March, "Unter den Linden" *Cross*
Overture, "The Flying Dutchman" Wagner
Sophie Rowlands.
Scene, "Adonais" *London Record* (7)
"A Birthday" *Gwen* (15)
Frank Charlton.
"I Might Marry You" *Weston and Lee* (7)
"My Love Affairs" *Charlton*
R.A.F. Band.
Ballad, "La Reine de Saba" *Goward*
Tom Kinniburgh.
"Quaff, Quaff with Me the Purple Wine"
Shields, arr. Carmichael (1)
"When Dull Care" *arr. Lane Wilson*
Sophie Rowlands.
"Do You Remember?" *Somerville* (11)
"Sing, Joyous Red" *Phillips*
R.A.F. Band.
Selection, "I Pagliacci" ... *Leonovello*
7.0-9.30.—Interval.
9.30.—**NEWS and WEATHER FORECAST.**
S.B. from London.
Local News.

- 9.45. **R.A.F. Band.**
Suite, "Summer Days" *Coates*
Tom Kinniburgh.
"Tavern Song" *Howard Fisher* (1)
"The Floral Dance" *Moak*
Frank Charlton.
"Dickens as Others See Him" ... *Charlton*
R.A.F. Band.
"The Funeral March of a Marionette"
Goward
Selection, "Little Nellie Kelly" ... *Coburn* (6)
10.30.—Close down.
Announcer: R. C. Pratt.

ABERDEEN.

- 2.30-4.30.—Dance Afternoon by the Wireless Quartette, James Robertson (Tenor).
5.0.—**WOMEN'S HOUR.**
5.30.—**CHILDREN'S CORNER.**
6.5.—Weather Forecast for Farmers.
6.30.—Girl Guides' News.
Boy Scouts' News: W. H. Brufford, M.A.,
"Scouting in an English Public School."
7.0.—**NEWS and WEATHER FORECAST.**
S.B. from London.
Radio Association Talk, *S.B. from London.*
Prof. A. J. IRELAND, *S.B. from London.*
Local News.

Everybody's Night.

- 7.35. **THE "2BD" STRING QUARTETTE.**
"Aulante Cantabile" *Tchaikovsky*
7.40. **WINIFRED FISHER** (Soprano).
"Here in the Quiet Hills" *Carna*
"Mighty Like a Rose" *Nevan*
"Shadow March" *Del Negro*
7.50. **ORCHESTRA.**
Overture, "Sonata" *Rossini*
8.0. **J. LIVINGSTONE WRIGHT** (Tenor).
"O Vision Entrancing" *Goring Thomas* (1)
"Sincerity" *Clarke* (1)
8.10. **Orchestra.**
Selection, "Pagliacci" *Leonovello*
8.20. **Winifred Fisher.**
"Bekky Love Lift" *Kennedy*
"Dance to Your Shadow" *Fraser* (3)
"The Skye Fishers' Song"
8.20.—Messrs. A. and L. AGGASILD (Hawaiian Steel Guitar Duets).
"Ma-na-lu" (A Hula Dance) ... *Brown* (9)
Waltz, "Moonlight Melody" *Traditional*
8.40. **Orchestra.**
Selection, "The Merry Widow" *Lehar*
8.50. **SCOTT SKINNER** (Solo Violin).
"The Bonnie Lass o' Ben"
"Accord" *Scott Skinner*
"The Cradle Song"
"The Land o' Drumblair"
9.0.—**DAVID LOW** on "The Management of Cage Birds."
9.15-9.30.—Interval.
9.30.—**NEWS and WEATHER FORECAST.**
S.B. from London.
Local News.
9.45. **A. and L. Aggasild.**
"Pallekko Blues" *Traditional*
Waltz Song, "One, Two, Three, Four"
Redding
9.55. **Winifred Fisher.**
"Old Mother Hubbard" *Hughes*
"Dr. Foster" *Hughes* (1)
"Hey Diddle Diddle" *Hughes*
10.10. **Scott Skinner.**
"Our Highland Queen"
"The Fallen Chief" *Scott Skinner*
"The Gay Gordons"
10.20. **J. Livingstone Wright.**
"Parted" *Tosti*
10.25. **Orchestra.**
Three Dances from "Neil Gwyn" German

- 10.30.—**THE SAVOY BANDS.** *S.B. from London.*
11.0.—Close down.
Announcer: W. D. Simpson.

GLASGOW.

- 2.30-4.30.—An Hour of Melody by the Wireless Quartette.
4.45.—**TOPICS FOR WOMEN.**
5.15.—**THE CHILDREN'S CORNER.**
6.0.—Weather Forecast for Farmers.
7.0.—**NEWS and WEATHER FORECAST.**
S.B. from London.
Radio Association Talk, *S.B. from London.*
7.15.—Capt. R. W. CAMPBELL.
7.35.—Local News.

Play Night.

- 7.10. "FIVE HUNDRED AND NINETY FIVE."
A Golfing Skit in One Act,
by
Halbert Tatlock.
Cast:
Jack Mason (a "Golfist") **JOSEPH TURFERY**
Ira Mason (his Wife) **MADGE MCKENZIE**
Betty Shaw (her Friend) **VICTORIA RADFORD**
George Shaw (Betty's Husband)
A Golf Greenkeeper
A Taxi-driver ... **HALBERT TATLOCK**
Time: "The Present": Mid-day, August.
Scene: The Mason's back room on the first floor of a seaside hotel; the window looks out on the first tee of the golf course, from which can be heard, at intervals, the ballot numbers being called out by the greenkeeper. When the curtain rises, Ira and Betty are discovered. Ira speaks first.

- 8.15. **ORCHESTRA.**
Selection, "A Princess of Kensington"
German
8.30. **ERIC SCOTT** (Entertainer at the Piano).
"Songs and Stories."
8.40. "PLAYACTORS."
A Farical Sketch
In One Act,
by
Halbert Tatlock.
Cast:
The Man, in Rags **HALBERT TATLOCK**
The Lady, in Mourning **SILVA VICTORIA RADFORD**
The Waiter, in Shoddy **JOSEPH TURFERY**
Time: The Present, close on Midnight.
Scene: A Pseudo-Soho Restaurant not too far from the fashionable West-end London Quarter. When the curtain rises, "The Man, in Rags" is discovered speaking on the public telephone within the dressing-room.

- 9.0.—**J. H. RUTHERFORD, J.P.**, on "The British Empire Exhibition."
9.15-9.30.—Interval.
9.30.—**NEWS and WEATHER FORECAST.**
S.B. from London.
Local News.
9.45. **Orchestra.**
Ballad, "La Source" *Delibes*
Overture, "Yelva" *Rainier*
10.0. **Eric Scott.**
Banquet at the Piano.
10.15.—**THE SAVOY BANDS.** *S.B. from London.*
11.0.—Special Announcements, Close down.
Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 129.

WIRELESS PROGRAMME—TUESDAY (May 6th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

1.0-2.0.—Time Signal from Big Ben. The Wireless Trio and Fred Yeoman (Bass Baritone).

4.0-4.30.—Concert. Time Signal from Greenwich. "An Account of the English Currency System," by A. S. Rensdale. Agnes Maltone (Soprano). "Scaling Wax," by Doris B. Sheridan.

5.30.—CHILDREN'S STORIES: "Five Little Pithers," Chap. 5. Part 3, by Madeline Hunt. "How Ink is Made." Songs by Dorothy Bennett (Soprano).

6.15.—Sir ROBERT HUDSON, G.B.E. An Appeal on Behalf of the Westminster Hospital, of which he is Hon. Treasurer.

6.30-7.0.—Interval.

7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST. S.B. to all Stations.

A FRENCH TALK under the auspices of L'Institut Français. S.B. to other Stations.

Local News.

7.30. "A Mixed Grill."

H. KENDAL TAYLOR, Solo Pianoforte. MARCIA BOUEN and Partner, Syncopated Duets.

HAMILTON HURST, Humorist at Piano. WILL HERBERT, Zither Banjo Solo. Pianoforte Solo.

Andante and Rondo Capriccioso

Mendelssohn

Duets.

"Wonderful One" (7)

"Wana Blues" (9)

"When it's Night-time in Italy" (8)

A Piano Humologue, by "H.H."

Banjo Solo.

"Mountaineers March" Morley

"Daisy Belle" Grimshaw

"Poppies and Wheat" Hanks

Duets.

"When the Sun Goes Down" (7)

"Maggie" (7)

"Don on the Farm"

Hamilton Hurst will again interrupt the Programme.

Piano Solo.

"Romance in F Sharp" Schubert

"Tarantelle" (Venetian and Napoli) Liszt

8.30.—Mr. FRANK DILNOT on "Personalities of People I Have Met," relayed from Vernon House, Park Place, St. James, S.W.1. S.B. to Birmingham.

9.0.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. S.B. to all Stations.

Local News.

9.15.—THE SAVOY ORPHEANS' SAVOY HAVANA BANDS, AND THE SELMA QUARTETTE, relayed from the Savoy Hotel, London. S.B. to all Stations.

12.0.—Close down.

Announcer: R. F. Palmer.

BIRMINGHAM.

3.30-4.30.—Station Piano Quintette under the Direction of Frank Cantell.

5.0.—WOMEN'S CORNER: Lilian Clutterback (Contralto). Isabel Tetts (Soprano).

5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.

6.30.—"Teens" Corner.

7.0.—NEWS and WEATHER FORECAST. S.B. from London.

FRENCH TALK. S.B. from London.

Local News.

Programme of Songs, Anecdotes, and Jazz.

7.30. JOSEPH FARRINGTON (Bass).

Mephistopheles' Serenade ("Faust")

(Gavotte)

King's Prayer ("Lohengrin").....Wagner

7.45. DOROTHY CLARK (Contralto).

"Still as the Night" Bohm

"O That it Were So!" Bridge

"Cuckoo" Shaw (2)

"O Could I Not Express in Song?"

Molashkin

8.0. Joseph Farrington.

"Had a Home" Kirby

"Shepherd, See"

"Blackberry Time" Stanford (14)

8.15. Dorothy Clark.

"Che Faro ("Orpheus") Gluck (11)

"Homing" del Riego

"Meadowsweet"

"Philosophy"

8.30. Mr. FRANK DILNOT. S.B. from London.

9.30.—NEWS and WEATHER FORECAST. S.B. from London.

Local News.

9.45.—W. W. STARMER on "Campanology—Quarter Chimes and Choral Tunes."

10.0.—THE SAVOY BANDS. S.B. from London.

12.0.—Close down.

Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—The Crystals Concert Party: Dorothy Street (Soprano), Dorothy Randall (Contralto), Dorothy Forrest (at the Piano), Ernest Bishop (Solo Concertina).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half Hour: Maxwell Armfield on "Art at Home."

7.0.—NEWS and WEATHER FORECAST. S.B. from London.

Local News.

7.15.—Lt. Col. J. H. COOKE, F.L.S., F.G.S., on "Savage Albania."

Comic Opera Night.

7.30. "LES CLOCHES DE CORNEVILLE," a Comic Opera in Three Acts

Planquette (15)

GermaineGERTRAUDE NEWSON

(Soprano)

BerpoletteMARY LOHDE

(Mezzo-Soprano)

GrenichouxGERALD KAYE (Tenor)

MarquisHARRY NIGHTINGALE

(Baritone)

Gaspard... ERNEST EADY (Baritone)

BaileARTHUR J. ENGLAND

(Bass-Baritone)

GoboA. C. WOOD (Bass-Baritone)

THE "68M" CHORUS.

THE WIRELESS ORCHESTRA. Conductor, Capt. W. A. FEATHERSTONE.

8.30.—NEWS and WEATHER FORECAST. S.B. from London.

Local News.

W. B. SAVERY, J.P., C.C.: "The History of England as seen from the windows of the London City Guildhall."

10.0.—THE SAVOY BANDS. S.B. from London.

12.0.—Close down.

Announcer: John H. Raymond.

DARFIF.

3.0-4.0.—Falkman and his Orchestra relayed from The Capitol Cinema.

5.0.—"SWAS" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women. Weather Forecast.

5.45.—THE HOUR OF THE "KIDDIE WINKS."

7.0.—NEWS and WEATHER FORECAST. S.B. from London.

FRENCH TALK. S.B. from London.

Local News.

Shakespeare Night XVII.

"JULIUS CAESAR."

Presented by THE STATION REPERTORY COMPANY.

Incidental Music by THE STATION ORCHESTRA.

9.30.—NEWS and WEATHER FORECAST. S.B. from London.

Local News.

9.45.—RICHARD TRESEDER, F.R.H.S., on "Gardening."

10.0.—THE SAVOY BANDS. S.B. from London.

12.0.—Close down.

Announcer: W. K. Settle.

MANCHESTER.

3.30-4.30.—Patrick Ryan (Solo Clarinet) on "The Clarinet," with Illustrations.

5.0.—WOMEN'S HOUR: Talk by Mrs. E. B. Simon.

5.25.—Farmers' Weather Forecast.

5.30.—CHILDREN'S HOUR.

7.0.—NEWS and WEATHER FORECAST. S.B. from London.

FRENCH TALK. S.B. from London.

Local News.

7.30-7.45.—Interval.

Miscellaneous Concert.

TOM H. MORRISON (Solo Violin).

"Berceuse" The Astor

Second Movement, "Fantasia Appassionata" Liszt

"I Sing, Sing, Sing" C. Norton

REGINALD WHITEHEAD (Bass).

"Devonshire Cream and Cider" Sanderson (1)

"Why Shouldn't I?" Kennedy Russell (1)

JAY KAYE (Humorist).

In Impersonations of the late Dan Leno, SOPHIE ROWLANDS (Soprano).

"Just You" Burleigh

"O Ship of My Delight" Phillips

Tom H. Morrison.

All' Ungherese Wilhelmy

8.0.—SOPHIE ROWLANDS and TOM KINBURGH (Bass). Duets.

Duets Selected.

Dennis Towns.

"Ed! By Gum" Towns

Tom Kinniburgh.

"Tavern Song" Fisher (1)

"The Floral Dance" Moss

9.30.—NEWS and WEATHER FORECAST. S.B. from London.

Local News.

9.45. Jay Kaye.

In further Impersonations of the late Dan Leno.

9.55. Reginald Whitehead.

"The Warwickshire Wowing"

G. William James

"Because I were Shy" Lyell Johnston

10.0.—THE SAVOY BANDS. S.B. from London.

12.0.—Close down.

Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert: Margaret Smith (Solo Pianoforte), Jack Boddice (Solo Euphonium), May Welsh (Contralto).

4.45.—WOMEN'S HALF-HOUR: The Rev. H. Barnes on "Shelley."

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 224.

WIRELESS PROGRAMME—TUESDAY (Continued from the facing page.)

The letters "B.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

5.5 CHILDREN'S CORNER.
6.0. Senders Half Hour. Chas. Wain, "Na."
6.45. NEWS. A. V. H. from London.
FRENCH TALK. S.B. from London.
Local News.

Brahms Evening.
7.30. ALFRED M. WALL and YEAMAN DODDS (Viola and Piano).

W. J. H. JAMESON, "Love and Spring"
Mino Art Thou

NORAH ALLISON (Soprano).
Last Sunday Morning

Y. J. H. JAMESON, "Love and Spring"
Mino Art Thou

GEORGE DODDS on "The Love Waltzes"
by Brahms, which will be sung by
NORAH ALLISON

HILDA RIDD, "The Love Waltzes"
by Brahms, which will be sung by
NORAH ALLISON

9.0-9.10. Interval.
9.30.—NEWS and WEATHER FORECAST
S.B. from London.
Local News.

9.45.—THE SAVOY BANDS. S.B. from London.
12.0.—Close down.

Announcer: W. M. Shawcross.

ABERDEEN.

3.30.—Operatic Afternoon by the Wireless
Quartet.

4.30.—Vocal Recital by Mary Forster (Soprano).

5.0. WOMEN'S HALF HOUR: A Local
concert on "Precious Stones and Their
Religious Value."

5.30. SHINSHINE CORNER FOR YOUNG
AND OLD KIDNERS: Proverbs II is
translated, "Birds of a Feather Flock
Together."

6.5.—Weather Forecast for Farmers.
William Brown, B.Sc., M.R.C.V.S., "Do
certain Animals in Health and Disease"
(No. 4 of Series).

7.0.—NEWS and WEATHER FORECAST
S.B. from London.
Local News.

7.15. Beautiful Harmonies from Great Discords.
A. J. ADAMS, F.R.C.O., Weekly Musical
Talk.

7.20. THE WINDMILL ORCHESTRA
Overture, "Robespierre"
"Le dernier jour de la Terreur, 28th July,
1793"

7.35. ROBERT WATSON (Baritone).
The Humored Pipers ... Translated
Orchestra.

7.40. Overture, "1812" ... Tchaikovsky
Male Chorus.

8.0. "The Charge of the Light Brigade"
Naylor (1)
(October 25th, 1854.)

8.10. Baritone, Chorus and Orchestra.
"1914" ... Nicholson (2)
Musical Declaration on
"Cavillon" (19.4) ... Elgar

8.35. "Radio, Britannia!"
H.M. THE KING
ascended the Throne
Tuesday, 6th May 1910.
"God Save the King."

8.45. T. H. B. ...

9.0. Dr. JOHN CROMBIE on "The History
of Lawn Tennis."

9.15-9.30.—Interval.
9.30.—NEWS and WEATHER FORECAST
S.B. from London.
Local News.

9.45. Robert Watson.
"The Love Waltzes"

10.0.—THE SAVOY BANDS. S.B. from
London.

12.0.—Close down.
Announcer: R. E. Jeffrey.

3.0.—Norman Austin's "Musical Moments"
relayed from La Scala Picture House.

3.30-4.30.—An Hour of Melody by the Wireless
Quartette and Hiddell Brothers (Baritone).

4.45. TOPICS FOR WOMEN

5.15. THE CHILDREN'S CORNER: Our
Weekly Forty-five Minutes with the
Sunderland Children.

6.0.—Weather Forecast for Farmers.
7.0. NEWS and WEATHER FORECAST.
S.B. from London.
Local News.

7.15. Prof. S. RAIT, C.B.E., M.A., LL.D., on
Scottish History."

Band Night.
PAPERHEAD BAND. SILVER PRIZE
BAND

Conductor JAMES AMOS
7.30.—Overture, "ICI Were King" ... Rimington
"The Indian Queen" ... Parcell
"The Indian Queen" ... Parcell

8.13. "The Indian Queen" ... Parcell
"The Indian Queen" ... Parcell

8.30. Operatic Selection, "Fanny"
"Fanny" ...

8.45. "Waltz for" (Mason S.) ...
"Ma Curly Headed Baby" ... Clouston

8.52. "Waltz for" (Mason S.) ...
"Ma Curly Headed Baby" ... Clouston

9.0. "Waltz for" (Mason S.) ...
"Ma Curly Headed Baby" ... Clouston

9.10-9.30. Interval.
9.30.—NEWS and WEATHER FORECAST
S.B. from London.
Local News.

9.45.—THE SAVOY BANDS. S.B. from
London.

12.0.—Close down.
Announcer: Mungo M. Dewar.

A number against a musical item indicates the record
of its publisher. A list of publishers will be found on
page 22.

EVENTS OF THE WEEK.

SUNDAY, MAY 4th.

LONDON, 3.0. The Band of H.M.
Cranford Guards.

BIRMINGHAM, 9.0.—Mendelssohn Evening.

CARDIFF, 9.0. Dvorak Evening.

MANCHESTER, 3.0. The Besses o' th'
Barn Band.

8.30. Chamber Music Concert: The
Catterall Quartette.

BOURNEMOUTH, 9.0.—"The Messiah"
(Bands).

GLASGOW, 6.30. Religious Service re-
layed from The Barony Church.

8.55. Recital of Russian Church Music.

MONDAY, MAY 5th.

LONDON, 8.15. Arnold Bax Programme.

NEWCASTLE, 7.35. Band of H.M. Royal
Air Force.

BOURNEMOUTH, 8.0. Programme by
the Bournemouth Municipal Orchestra
relayed from The Winter Gardens
(Musical Director, Sir Dan Godfrey).

TUESDAY, MAY 6th.

LONDON, 8.30. Mr. Frank Dainton re-
layed from Vernon House, Park Place,
S.W. S.B. to Birmingham.

CARDIFF, 7.30.—"Julius Caesar"
(Shakespeare).

NEWCASTLE, 7.30. Brahms Evening.

BOURNEMOUTH, 7.30.—"Les Cloches
de Corneville" (Planquette).

ABERDEEN, 7.15.—Beautiful Harmonies
from Great Discords.

WEDNESDAY, MAY 7th.

LONDON, 7.30.—Quarry Programme.

CARDIFF, 7.30. The Magic Carpet—
IX Memoir.

MANCHESTER, 7.45. "A Tale of Old
Japan" (Coleridge-Taylor)

8.30. "Cavalleria Rusticana" (Mas-
cagni).

GLASGOW, 7.30. Brahms Night.

THURSDAY, MAY 8th.

LONDON, 7.35. The Band of H.M. Royal
Air Force.

CARDIFF, 7.35.—Art Songs and Chamber
Music VI

NEWCASTLE, 7.35. Coleridge-Taylor
Evening

BOURNEMOUTH, 7.45. Schubert Night.

FRIDAY, MAY 9th.

BIRMINGHAM, 7.30. 5th May
Festival relayed from the Town Hall.

BOURNEMOUTH, 8.0. Band of H.M.
Royal Air Force.

ABERDEEN, 7.30. Scenes and Charac-
ters from Dickens.

SATURDAY, MAY 10th.

GLASGOW, 7.40. "Falka," a Comic
Opera by H. B. Farnie and F. Chaussegros

WIRELESS PROGRAMME—WEDNESDAY (May 7th.)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

- 3.30-4.30. Time signal from Greenwich. Concert: "My Part of the Country" by A. Bonnet Nard. Organ and Orchestral Music, relayed from Shepherd's Bush.
- 6.30.—CHILDREN'S STORIES. March Shaw on "Early French Composers." Orchestra.
- 9.45. Interval.
- 10.0. CHARLES H. EDMONDS on Broad.
- 10.15. NEWS FROM BIG BEN 1ST.
- 10.30. SPECIAL NEWS BULLETIN and W. H. PUGH on S.B. to all.
- 10.45. ARCHIBALD HADGON (the B.R.C. Dramatic Critic) "News and Views of the Theatre." S.B. to all.
- Local News.

?

QUERY PROGRAMME
WELL KNOWN "JO" ABILITIES.

IF WIRELESS ORCHESTRA
Listeners are invited to submit to the London Station Director a draft of the programme, complete with names of

musicians, have been sent to press. All drafts will be forwarded to the London Station Director. The programme will be marked "Query Programme" on the top left hand corner of the programme sheet. The programme sheet will be sent to the London Station Director.

5.30. TIME SIGNAL FROM GREENWICH AND GENERAL NEWS BULLETIN and WEATHER FORECAST S.B. to all stations except Manx.

6.0. "The Week's Work in the Theatre." In the Theatre.

6.15. Local News.

9.45.—QUERY PROGRAMME (continues).

10.30. Close down.

4.30-4.30. Local News. Music Orchestral.

6.0. WOMEN'S COLUMN.

6.30. Agricultural Weather Forecast.

6.45. KENNETH CORNELL.

7.0. "Tennis Fairs."

7.15. NEWS AND WEATHER FORECAST S.B. from London.

ARCHIBALD HADGON, S.B. from London.

Local News.

Classical Programme.

7.30. THE STATION ORCHESTRA
Conducted by JOSEPH LEWIS.

Overture, "Eurydice" by Hector Berlioz.

8.0. JAMES HOWELL.

Aria, "She Alone Charmeth My Senses" from "The Maid of the Mountains" (1).

8.15.—HILDA RAYBOLD (Contralto) will give a Lactro Recital on "The Poets Song" and the following items will be sung:

"The Forge" (Soprano) — Bontock.

"True Love" (Soprano) — Bontock.

"Death and the Maiden" (Soprano) — Bontock.

"The Organ Grinder" (Soprano) — Bontock.

"The Guardian Angel" (Soprano) — Bontock.

Know at Throat: "The Valkyrie" by Wagner.

8.45. Suite, "Phaedra" by Massenet.

(a) Overture, (b) El Tránsito, (c) Impromptu, (d) Neptuno; (d) Nocturne, (e) Nocturne and March A la mode.

9.0. FERT ASSMOLLE and JAMES HOWELL.

Duet from Act I, "Fidelio" by Beethoven.

9.15. Sir OLIVER LOUGE, S.B. from London.

10.0. NEWS and WEATHER FORECAST S.B. from London.

10.15. Local News.

10.30. Best Act.

10.45. Anna, "Lohengrin" by Wagner.

11.0. WALTER POWELL (Chief Librarian) on "Honour in Four Languages."

11.15. Ballet Music from "The Sleeping Beauty" by Tchaikovsky.

11.30. Close down.

BOURNEMOUTH.

1. The "G.M." Trio. Harp and Piano.

2. WOMEN'S HOUR. Lido and Piano.

3. KENNETH HOUR.

4. NEWS and WEATHER FORECAST S.B. from London.

5. ARCHIBALD HADGON, S.B. from London.

6. Local News.

7. Close down.

A Night of Traditional Folk Song.

8.0. THE WIRELESS ORCHESTRA.

9.0. Capt. W. A. FEATHERSTON.

DOROTHY STREET.

10.0. HARRY RANDALL, S.B. from London.

11.0. GERALD KAYE, S.B. from London.

12.0. ARTHUR J. NOLAN, S.B. from London.

1.0. DOROTHY STREET.

2.0. Rose Barrow.

3.0. "The Old Man and the Sea" by Hemingway.

4.0. "The Old Man and the Sea" by Hemingway.

5.0. "The Old Man and the Sea" by Hemingway.

6.0. "The Old Man and the Sea" by Hemingway.

7.0. "The Old Man and the Sea" by Hemingway.

8.0. "The Old Man and the Sea" by Hemingway.

9.0. "The Old Man and the Sea" by Hemingway.

10.0. "The Old Man and the Sea" by Hemingway.

11.0. "The Old Man and the Sea" by Hemingway.

12.0. "The Old Man and the Sea" by Hemingway.

WAVE-LENGTHS AND CALL SIGNS.

Station	Wave-length	Call Sign
LONDON (2LO)	200	Metro
ABERDEEN (2BD)	200	"
BIRMINGHAM (5BT)	200	"
BOURNEMOUTH (5BM)	200	"
CARDIFF (5WA)	200	"
GLASGOW (5SC)	200	"
MANCHESTER (2ZY)	375	"
NEWCASTLE (5NO)	200	"
SHEFFIELD (5FL)	200	"
PLYMOUTH (5PY)	330	"
EDINBURGH (2EH)	200	"

1.0. "The Old Man and the Sea" by Hemingway.

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11.0. "The Old Man and the Sea" by Hemingway.

12.0. "The Old Man and the Sea" by Hemingway.

CARDIFF.

1.0. "The Old Man and the Sea" by Hemingway.

2.0. "The Old Man and the Sea" by Hemingway.

3.0. "The Old Man and the Sea" by Hemingway.

4.0. "The Old Man and the Sea" by Hemingway.

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8.0. "The Old Man and the Sea" by Hemingway.

9.0. "The Old Man and the Sea" by Hemingway.

10.0. "The Old Man and the Sea" by Hemingway.

11.0. "The Old Man and the Sea" by Hemingway.

12.0. "The Old Man and the Sea" by Hemingway.

The Magic Carpet IX.

7.30. The Magic Carpet will make a flight to the beach.

8.0. Pilot, Lt. Col. W. J. P. BENSON, O.B.E.

8.15. "The Magic Carpet" will make a flight to the beach.

8.30. Two singers, DOROTHY CLARK (Soprano) and HERBERT HENNER (Baritone), and THE STATION ORCHESTRA will accompany the party.

Next Wednesday: A Flight to Portugal. Pilot, Joseph Burt, F.R.G.S.

9.0. "The Magic Carpet" will make a flight to the beach.

9.15. "The Magic Carpet" will make a flight to the beach.

9.30. "The Magic Carpet" will make a flight to the beach.

9.45. "The Magic Carpet" will make a flight to the beach.

10.0. "The Magic Carpet" will make a flight to the beach.

10.15. "The Magic Carpet" will make a flight to the beach.

10.30. "The Magic Carpet" will make a flight to the beach.

10.45. "The Magic Carpet" will make a flight to the beach.

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11.15. "The Magic Carpet" will make a flight to the beach.

11.30. "The Magic Carpet" will make a flight to the beach.

11.45. "The Magic Carpet" will make a flight to the beach.

12.0. "The Magic Carpet" will make a flight to the beach.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 23.

WIRELESS PROGRAMME—WEDNESDAY (Continued from the facing page.)

The letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

MANCHESTER.

- 8.30-1.30. Concert by Jessie Grant (Soprano), Mabel Caland (Contralto), Reg. Ramon (Baritone), Trevor Hamwell (Bass), Dick Lees (Erasmus), H. Lockton (Solo).
- 9.0. WOMEN'S HOUR
Farmers' Weather Forecast
9.15. CHILDREN'S HOUR
9.30. JOSEPH FARRINGTON (Baritone), of the B.N.O.C. Song Recital
10.0. NEWS and WEATHER FORECAST
S.B. from London
10.15. Close down

Operatic Concert

THE "PVA" OF IS MARY
THE ALBERTIN ORCHESTRA.
Conductor, DAN LUDRUP JENK.
A TALE OF OLD JAPAN
(Ludrup 7)

- MABEL TAYLOR Soprano
RACHEL HUNT Contralto
WILFRID HINDLE Tenor
LUCY THISTLETHWAITE Harp
8.50. W. & FRED FISHER (S.B.)
Short Recital of Folk Songs

- 9.15. Sir OLIVER LODGE, S.B. from London
10.30. THE "PVA" OPERA COMPANY
"CAVALIERIA RUSTICANA"
Soprano S. L. DAVIS
Contralto RACHEL HUNT
Tenor JAMES SHAW
Bass LUCY THISTLETHWAITE
Chorus, trained by SAM WHITTAKER

- 10.30. GENERAL NEWS BULLETIN and WEATHER FORECAST
Local News
10.45. Close down
Announcer: Victor Smyth.

NEWCASTLE.

- 3.45. Concert: Walker's Band relayed from London
4.45. WOMEN'S HALF HOUR Mrs. Maister on "Baby's Training and Habits."
Isabel Stone (Soprano), Lullaby Songs.
5.15. CHILDREN'S CORNER
6.0. Schoolers' Half Hour: Mr. T. O. ILLI, B.Sc., on "African Tribal Customs."
6.35. Farmers' Corner: Prof. Guleman, "Seasons of Notes."
7.0. NEWS and WEATHER FORECAST
S.B. from London
ARCHIBALD HADDON S.B. from London
Local News
7.30. THE STATION ORCHESTRA.
Conductor, WILLIAM A. CROSSE.
March: "The Water of Killybeg."
Waltz Song, "By the Waters of Killybeg."
Sandra

JAY KAYE (Entertainer).
Impressions of the late Dan Leno.
GEORGE HARRIS (Tenor).
Songs, Selected
WILLIAM A. CROSSE
(Solo Pianoforte).
Ten Minutes with Mendelssohn.

Jay Kaye
Further Impressions of the late Dan Leno.
George Harris
Songs, Selected
Orchestra

- Selection, "The Toreador" Mockton
9.15. Sir OLIVER LODGE, S.B. from London
9.30. NEWS and WEATHER FORECAST
S.B. from London
Royal Horticultural Society Talk, S.B.
Local News
10.30. Close down

- 10.30. ANNOUNCEMENT
10.45. Close down
Announcer: W. M. Shewen.

- 10.45. ANNOUNCEMENT
11.0. Afternoon by the Wireless
11.10. WOMEN'S HALF HOUR Mrs. M. M. Wilson, M.A. on "India's New Women."
11.30. CHILDREN'S CORNER
Weather Forecast for Farmers
11.50. NEWS and WEATHER FORECAST
S.B. from London
12.0. ANNOUNCEMENT S.B. from London
Local News

Dance Night

- 11.30. THE WIRELESS JAZZ ORCHESTRA
Fox trot, "Say it with a Ukulele" (10).
One step, "Let's Go to Westley."
Waltz, "Jawntian Rascals" (11).
NAN STEPHENSON (Contralto)
"When All Was Young" ("Faust").
Waltz, "A Kiss in the Dark" (Fox trot)
"Maybe" (10). One step, "Goin' pal."

- 11.40. THE LISITANIA
"Lopedown 7th May 1913."
Short talk by R. E. J. BALEY
Close Down for One Minute.
Orchestra
"Nearer My God to Thee."

KEY LIST OF MUSIC PUBLISHERS.

1. Roosey and Co.
2. Curwen, J., and Sons, Ltd.
3. Heron Darewski Music Publishing Co.
4. Elkin and Co., Ltd.
5. Enoch and Sons.
6. Felman, B., and Co.
7. Francis, Day and Hunter.
8. Larway, J. B.
9. Lawrence Wright Music Co.
10. Cecil Lannar and Co.
11. Novello and Co., Ltd.
12. Phillips and Page.
13. Reynolds and Co.
14. Stainer and Bell, Ltd.
15. Williams, Joseph, Ltd.
16. Cavendish Music Co.
17. The Anglo-French Music Company, Ltd.
18. Beal, Stottard and Co., Ltd.
19. Dix, Ltd.
20. W. Paxton and Co., Ltd.
21. Warren and Phillips.
22. Reeder and Walsh.
23. West's, Ltd.
24. Fornyth Bros., Ltd.
25. The Stock Music Publishing Co.
26. Messrs. Laroug and Co., Ltd.
27. Duff, Stewart and Co., Ltd.

8.30. A. V. SINN (Entertainer at the Piano).
"How to Compose a Ragtime Song"
Hastings (13)

- 8.30. Jazz Orchestra
Fox trot, "I'm Wax" (6). Two step,
"Love"
8.40. Nan Steinhous
"At Downing"
"Good day, Said the Blackbird" (Gack)
S.B. Jazz Orchestra
Waltz, "Isle of Sweethearts"; Fox trot,
"Midnight Rose" (6)
9.0. Firemaster D. G. BELL on "The
Aberdeen Fire Brigade, Past and Present."
9.15. Sir OLIVER LODGE, S.B. from London
9.30. NEWS and WEATHER FORECAST
S.B. from London
Royal Horticultural Society Talk, S.B.
from London
Local News

- 9.30. Jazz Orchestra
Waltz, "Garden in Brittany" (23).
"Students' Lingers"
10.0. The Ideal Home Clax (17)
"Hurrah for England"
10.10. Jazz Orchestra
Waltz, "Dear Erin"; One-step, "We'll
Am Surprised" (10). Waltz, "Queen of
the North."
10.30. Nan Steinhous
"The Splendour of the Moon" Sanderson (11)
"In an Old Fashioned Town" Square (11)
10.40. A. M. Shuman
"Who's in the Voice?" Harris (13)
"Summer Time in Ballyvaughan" Clark (7)
10.50. Fichtens Reel
Close down.
Announcer: H. J. McKee

- 10.50. ANNOUNCEMENT
11.0. The Wireless Quiz and Joseph
plains Macpherson (Macpherson)
11.10. TOPICS FOR WOMEN
THE CHILDREN'S CORNER
11.30. NEWS and WEATHER FORECAST
S.B. from London
ARCHIBALD HADDON S.B. from London
Local News

- 11.30. ANNOUNCEMENT
11.40. A. M. HENDERSON (Organist to the
University of Glasgow), on "Br"
11.50. THE STATION STATION
Orchestra
Conducted by
HERBERT A. CARRUTHERS.
Overture, "Teng"
11.55. ANNOUNCEMENT
"We Wandered"

- 6.7. First and Second Movements of Symphony
No. 2 in D.
8.30. Robert Watson
"In Summer Fields"
8.40. Third and Fourth Movements of Symphony
No. 2 in D.
9.0. D. MILLAR CRAIG on "The Modern
Orchestra and its Music."
9.15. Sir OLIVER LODGE S.B. from London
10.0. NEWS and WEATHER FORECAST
S.B. from London
Local News
9.45. ISAA LONDONKY
JOHN B. DICKSON (Cello).
Movement from Double Concerto for Violin,
Cello, and Orchestra.
10.9. Robert Watson
"Love Song."
"Supplis Ode"
10.10. Variations on a Theme of Haydn.
Overture, "Avalanche Festival."
10.30. Special Announcements. Close down.
Announcer: Herbert A. Carruthers

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on this page.

(Continued from
the facing page.)

WIRELESS PROGRAMME—FRIDAY (May 9th)

The letters **S.B.** printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

10.20. Time Signal from Big Ben Concert. The Wireless Trio and Music (Contraalto).

3.0. Lt. Col. Sir FRANCIS YOUNG, HIS RAND, K.C.S.I., K.C.I.E., "Climbing Mount Everest." Fourth of special transmissions to schools.

4.0 4.30. Time Signal from Greenwich. Concert, "Opportunities in the Nursing Profession," by R. Dawson. Ernest Bennett (Baritone), "Toys of Long Ago," by B. Calwell.

5.10. Children's Listers.

5.45. CHILDREN'S STORIES: "The Nursery Work Basket," by Sibell Talents (from the "Merry-Go-Round"); "Treasure Island," Chap. 12, Part II., by Robert Louis Stevenson.

6.15-7.0. Interval.

7.0. TIME SIGNAL FROM BIG BEN 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST, *S.B. to all Stations.*

G. A. ATKINSON—the B.B.C. Film Critic—"Seen on the Screen," *S.B. to all Stations.* Local News.

"Memories" Programme.

7.30. THE WIRELESS ORCHESTRA "A Children's Overture"..... Quiller (Revealing favourite Nursery Rhyme and Verse)..... *arr. Diapason*..... *arr. Diapason*..... DOROTHY GEORGE, Contralto.

"On the Banks of Alan Water"..... *arr. Diapason*..... *arr. Diapason*..... Seventeenth Century.

"Near Woodstock Town"..... *arr. Diapason*..... *arr. Diapason*..... Seventeenth Century.

FRIDERIC TALK Tenor "I Hear You Calling Me"..... *arr. Marshall*..... "The Death of Nelson"..... *arr. Brahms*..... Orchestra.

Selection, "La Fille de Madame Angot"..... *arr. Lecong*..... *arr. Lecong*..... CHARLES COBURN will revive old orchestra.

Old English Melodies..... *arr. Myddleton*..... Post Horn Gallop..... *arr. Koenig*..... *arr. Koenig*.....

"Barbara Allen"..... *arr. Seventeenth Century*..... "Love's Old Sweet Song"..... *arr. Madley*..... *arr. Madley*..... Frederic Lake.

"Tom Bowling"..... *arr. Duden*..... Come into the Garden, Maud"..... *arr. Bulfo*.....

9.15. Sir GILBERT GREENALL, Bt., CVO Hon. Director of the Royal Agricultural Society, on "The Royal Agricultural Society's Show at Leicester," *S.B. to all Stations.*

9.30. TIME SIGNAL FROM GREENWICH 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST, *S.B. to all Stations.* Local News.

9.45. Orchestral. Selection of the popular songs of Stephen Vincent (Baritone).

The Turkish Patrol..... *arr. Michon*.....

10.0. A. J. ALAN on "The B.B.C." *S.B. to all Stations.*

10.30. Close down. Announcer: G. H. King.

11.30 4.30. - Lovells Picture House Orchestra under the Direction of Paul Rimmer.

5.0. WOMEN'S CORNER: R. MacDonald Laddell on "Suggestions in Childhood." Graham Squires, F.C.A., on "Conventions and Meetings."

5.30. - Agricultural Weather Forecast.

KIDDIES' CORNER.

6.30. - "Tears' Corner.

7.0. - NEWS and WEATHER FORECAST.

S.B. from London.

G. A. ATKINSON, *S.B. from London.*

Local News.

Eighth Outside Broadcast Programme.

7.30. "SIT 'MAY FESTIVAL"

relaxation

the Town Hall

Part I.

Master,

"ROWING OF THE MAY QUEEN."

The *arr. Diapason*..... *arr. Diapason*.....

Copy Trio.....AUNTIE ELSIE, UNCLE PAT and FRANK CANTALL.

Outlets, etc.....AUNTIES DOROTHY

GLADYS and KITTY, and UNCLE TIP

Thurs and Dancors.....Cladon of the Radio

May Queen.....The Selected Girl from the

Competition.

Part II.

Performance of

"THE MAY QUEEN"

(Sternale-Bennett) (11).

AUGMENTED ORCHESTRA

and

CITY OF BIRMINGHAM CHOIR.

Under the Direction of

JOSEPH LEWIS.

The May Queen.....EMILY BROUGHTON

The Lover.....BERT ASHMORE

The Queen.....ALICE VAUGHAN

Captain of Foresters (as Robin Hood)

JAMES HOWELL.

9.15. - Sir GILBERT GREENALL, *S.B. from*

London.

10.0. NEWS and WEATHER FORECAST.

S.B. from London.

Local News.

10.45. HARRY CRISP (with Norman Crisp at

the Piano).

Humorous Sketch, "Concert Programmes"

Revital, "Hullo!".....*arr. Crisp*.....

Song, "My Feyther be a Varner"

.....*arr. Crisp*.....

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BOURNEMOUTH.

3.0. - Prof. GEORGE LEAKE, Mus. Doc., University College, South..... *arr. Diapason*..... *arr. Diapason*..... Experiments in..... *arr. Diapason*..... *arr. Diapason*.....

4.0. The "GSM" Trio: Reginald S. Mount (Vocalist), Thomas Wingworth (Leftist), Arthur Marston (Pianist), Kathleen Biddle (Contralto).

4.45. - WOMEN'S HOUR: Morna Mearns on "Books of Special Interest to Women."

5.15. - KIDDIES' HOUR.

5.15. - Scholars' Half Hour: Tempieton Smith, "Some Makers of Science and The Discoveries—Paradise."

7.0. - NEWS and WEATHER FORECAST.

S.B. from London.

G. A. ATKINSON, *S.B. from London.*

Local News.

7.30 8.0. Interval.

Band Night.

8.0. BAND OF H.M. ROYAL AIR FORCE.

(By Permission of the Air Council.)

Director of Music.

Flight-Lieut. J. H. AMERS.

Overture, "Fra Diavolo"..... *arr. Auber* (1)

"Three Yorkshire Dances"..... *arr. Wood* (1)

8.20. HERBERT SMITH (Baritone)

"The Song of the Volga Boatmen"..... *arr. Auber* (1)

"The Song of the Volga Boatmen"..... *arr. Auber* (1)

"The Song of the Volga Boatmen"..... *arr. Auber* (1)

"The Song of the Volga Boatmen"..... *arr. Auber* (1)

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IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.B.C. should be sent to 2, Savoy Hill, W.C.2.

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Technical enquiries dealing with the reception of broadcast telephony, such as the type of sets to be employed, etc., etc., should NOT be addressed to "The Radio Times." Letters from Readers concerning the Programme and their transmission are welcomed.

Letters requiring an answer MUST contain a stamped and addressed envelope.

ALTERATIONS TO PROGRAMMES.

AS THE RADIO TIMES goes to press many days in advance of the date of publication, it sometimes happens that the B.B.C. finds it necessary to make alterations or additions to programmes, etc., after THE RADIO TIMES has finally gone to press.

A number against a technical item indicates the nature of the publisher. A key list of publishers will be found on page 24.

WIRELESS PROGRAMME—FRIDAY (Continued from the facing page.)

The letters "B.B." printed in italics in these programs signify a *Manhattan Broadcast* from the station mentioned.

100

Vocalists (TOM KINNIBURGH (Bass).
SOPHIE ROWLANDS (Soprano).
THE STAT ON ORCH STRA

7.30.—Fox-trot, "Down on the Farm"; Fox-trot, "Honey, keep Your Tail Up"; Waltz, "By the Waters of Kinnearney"; Fox-trot, "Nights in the Woods."

7.55. Sophie Rowlands.
Waltz Song ("Le Bohème" . . . Puccini,
"I Know Where I'm Going" . . . Hughes
Tom Kinniburgh
Vulcan's Song ("Phaëton and Bacchus")
Bacharach
"The Lute Player" . . . Altheim

8.10.—One-step, "The Open-pah Trot"; Fox-trot, "My Sunshine Girl" (9); Waltz, "When Lights are Low" (7); Fox-trot, "Oh, Sing A Leo" (9).

8.35. Sophie Rowlands.
"O Ship of My Delight" . . . Phillips
"Love a Philosophy" . . . Quiller
Tom Kinniburgh
"The Arrow and the Song" . . . Balfe
"Cheerily Yo Ho!" . . . Phillips

8.50.—Fox-trot, "Love Tales" (7); Fox-trot, "No, No, Nora" (7); Waltz, "Nights of Joy"; One-step, "Greatest We've Ever Had"

9.15.—SIR GILBERT GREENALL S.B. from London

9.30.—NEWS and WEATHER FORECAST S.B. from London.
Local News

9.45.—Fox-trot, "Get Me Going" (7); Fox-trot, "Linger a While" (7); One-step, "Keep On Never Mindin'g"

10.0.—A. J. ALAN, S.B. from London.

10.30.—Close down.

Announcer A. H. Cogdard.

MANCHESTER.

3.30-4.30. Concert by the "ZZY" Quartette.
5.0.—WOMEN'S HOUR
 5.25.—Farmets Weather Forecast.
6.30.—CHILDREN'S HOUR
7.0.—NEWS AND WEATHER FORECAST
S.B. from London.
G. A. ATKINSON, S.B. from London.
Local News.

7.30-8.0.—Interval.

8.0. Popular & British Concert.
 March "Amenable Al" Hubert Bath
 Walse "The Old English Waltz" Linton
 "The Westminster in Manchester,"
 Lancaster & America,
HERBERT HEYNER (Baritone).
 "O Matinee Mine" }
 "Blow, Blow Thou Winter Wind" } Roger Quilter (1)
 Selection, "Tom Jones" .. Edward German

D.S. Jack Bowden.
 A few impersonations in various dialects
 of people reciting a nursery rhyme
 before the microphone.
 "Three Cheers" A Typical Parody on
 William Tell Air Fred Austin

**9.15.—Sir GILBERT GREENALL, S.B. from
 London.**

9.30. NEWS AND WEATHER FORECAST.
S.B. from London.
Local News.

9.45. Herbert Heyner
 "Hark, Hark, the Lark" } Schubert
 "Who Is So Wise?" }

100 A J ALAN S B sup 7 minutes
80000 W F DUFFELL S R res 1 mile.
13.45.—Close down.
Announcer Victor Sg 100.

THE UNIVERSITY OF CHICAGO

3.45.—Concert The Station Light Orchestra.
4.45.—WOMEN'S HALF HOUR Mrs. Pybus
on "The Roman Wall."
5.15.—CHILDREN'S CORNER
5.30.—Society Half Hour Mr. L. Orange,
M.B.E., D.Sc., F.R.C., on "The Conquest
of Mexico." Part 2.
6.35.—Farmers' Corner Mr. H. O. Pawson on
Cross-bred Stock.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
G. A. ATKINSON S.B. from London.
Local News

An Evening of Light Music.

7.30. THE STATION ORCHESTRA.
Conductor, WILLIAM A. ROSS.
Melodies from "Kubinka" From
DOROTHY CLARK
(The South African Contralto).
"Softly Anchores My Heart" ("Hermann
and De Laub" Saint
"Oh, No, John" arr. Cecil Sharpe (11)
"Cuckoo" (Singer 2)
DAVID M. FAULSTAN (Baritone)
"Three Men and a Cradle" (Hart 21)
"The Mistress of the Master" Philpott
Orchestra.
"Spanish Scenes" Admire
"The Girl of the Castle" (Singer 1)
EVELYN LONGSTAFFE (Soprano).
"The Maid of the Castle" (Singer 1)
"When the World is Fair" (Singer 1)
David M. Faulstan.
"The Grenadier" Coates
"Four Jolly Sailors" German
On strings.
"Madame Pompadour" (Singer 1)
Evelyn Longstaffe
"Raghu" Drummond (8)
"April's Coming In" Hewitt
David M. Faulstan
"Maid of the Castle" (Singer 1)
"Philosophy" (Singer 1)
"The Greatest Wish in the World"
Des Riego
Orchestra.
"In a Persian Market" (Singer 1)

1. *Journal of the American Medical Association*, 1997; 277: 1039-1043.

7.30. More Scenes and Characters from Dickens.
(By Request.)
The Scenes and Characters presented in this programme will be taken from:—
BLEAK HOLE
'MARTIN CHuzzleWIT'
'CHRISTMAS CAROL'
"DAVID COPPERFIELD"
"OLIVER TWIST"
And finally
THE "2ND" REPERTORY PLAYERS
During the evening the Wireless Orchestra will play Extracts Music.

9.0-9.15. Interval.

9.15.—Sir GILBERT GREENALL. S.B. from London.

9.30.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.

9.45. THE WIRELESS ORCHESTRA
Selection, "The Lock" Myddleton

10.0.—A. J. ALAN. S.B. from London.

10.30.—Close down.
Announcement: W. D. Simpson.

GLASGOW.

2.0-3.30.—Norman Austin's "Musical Moments," relayed from La Scala Lecture House.

3.30-4.30.—The Wireless Quartette and Kathleen Garscadden (Soprano).

4.45.—TOPICS FOR WOMEN

5.15.—THE CHILDREN'S CORNER: "Tat-Ta" will give her Weekly Talk to the Children.

6.0.—Weather Forecast for Farnham.

7.0.—NEWS and WEATHER FORECAST.
S.B. from London.

G. A. ATKINSON. S.B. from London.
Local News.

7.30.—Commander GORDON BROWN, R.N., on "Falcony"

Chamber Music and Light Orchestra.

7.45. Piano-forte Recital.
by
ROBERT TAYLOR,
"Moonlight Sonata" Beethoven
Mozart in G, Paderewski
"Liebestraum, No. 3" Liszt
"Chant Polonois" Chopin
"Succinto Etude" Rubinstein

8.15. Orchestra.
Overture, "Oberon" Weber

8.25. JOSEPH FARRINGTON
"Woo Thou" ("Ivanhoe") Sullivan
"King's Prayer" ("Lohengrin") Wagner

8.35. Orchestra.
Musical Comedy Selection, "The Palladium and the Palace" Rubens

8.50. J. H. NEWMAN (Humorous Monologues).
"Murders" Dick Henry (13)
"A Proprietary Treatment" H. B. Morris (13)

9.0-9.15.—Interval.

9.15.—Sir GILBERT GREENALL. S.B. from London.

9.30.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.

9.45. Joseph Farrington.
One Number from Suite, "Scenes Kupol-tunes" M. J. Morris
"Had a Home" } Korbay
"Shepherd, See" }

10.0.—A. J. ALAN. S.B. from London.

10.30.—Special Announcements. Close down.
Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 179.

Et sic fu iustice A day lat in Dunblace w. 124. iustice of
 p. 98. c. 2.

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Music in the Week's Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

THE following pieces have been described in former numbers of *The Radio Times*, as stated.

BRAHMS—SECOND SYMPHONY—

March 14th

MEDELSSOHN—"ITALIAN" SYMPHONY—

March 7th

DVOŘAK—"NEW WORLD" SYMPHONY—

February 28th.

"CARNIVAL OVERTURE"—

February 29th

LONDON MONDAY BAX PROGRAMME

Arnold Bax is one of the foremost present day composers. Sensitiveness is a great characteristic of his music. He has written many large choral, orchestral, and chamber works, and he seems to have a special liking for old carols.

String Quartette in G.

This is a comparatively early work. Though decidedly original, it is very straightforward, and is full of delightful tunes. There is one passage specially interesting in "no. 100," in the Middle (Slow) Movement. This Movement has Two Main Tunes.

When the First is repeated, it is played by Viola and Cello; the latter is very high, and the former is beneath it.

1st Sonata for Violin and Piano

I. (Moderate Speed.) At the very outset is heard the FIRST MAIN TUNE, this is marked "Idyllic and serene," and consists of (a) a short phrase on the Piano, (b) a soft, more lengthy phrase for the Violin, (c) a repetition of (a) by the Piano, a little higher. (a) is a sort of "Motto," on which the work is based, while (b) plays an important part in this Movement. After a while there comes a climax, the music dies away and the Violin, rather low, plays the

SECOND MAIN TUNE—dreamy, a little wistful, like a verse of a song. With this material the Movement proceeds.

II. (Quick and Lively.) This does not call for much description. Though in the nature of a Scherzo (i.e., "a joke"), if there is any fun about this, it is of a grotesque kind. Just before the end, the "Motto" is heard played loudly by the Violin.

III. (Moderate Speed.) The last Movement is started by the Violin with the "Motto," now become song-like. The elaboration of this by the two instruments forms the FIRST MAIN TUNE, which is of some length. Dying away, it is immediately followed by the

SECOND MAIN TUNE, which is developed from a short phrase on the Violin's bottom string, beginning with a long, low note. Out of these two Tunes the Movement grows. When both of them have eventually been fully repeated, there follows the CODA, or closing section, built largely on the First Tune, i.e., on the "Motto." The music gradually gets quieter, until the Violin puts his mute on, and ends with the "Motto."

GLASGOW SUNDAY

Beethoven: 1st Razumovsky Quartette.

This is the first of three quartettes for two Violins, Viola, and Cello which Beethoven dedicated to Count Razumovsky, who was the Russian Ambassador at Vienna and a great friend of Beethoven's. It is a work of considerable length, but is very beautiful throughout, and will well repay serious attention. It belongs to Beethoven's middle period. It is interesting to remember that the great Romburg put his foot on the Cello part of this quartette, "and declared it unplayable."

L. (Quick.) This Movement opens with the FIRST MAIN TUNE, starting in the Cello. After a while there comes a short CELLO SOLO (scale work), little detached notes in all instruments, and then follows:

The SECOND MAIN TUNE. It is a smooth, flowing melody started low down by FIRST VIOLIN, which gradually climbs up to the top. There is little more material, and after much discussion these Tunes are repeated intact.

II. (Fairly Quick, Lively, and always Playful.) The second Movement, which answers well to its description, is largely made out of (a) a single rapidly-repeated note (sometimes chord), (b) tripping little snippets of tune, (c) a beautiful, smooth "sentence," of a sublimely contrasting nature.

III. (Very Slow and Sad.) Again the title of the Movement best describes it.

The FIRST MAIN TUNE has perhaps, the nature of an elegy. The melody is in the FIRST VIOLIN, and, on repetition, in the Cello. Almost immediately afterwards, First Violin has a little arabesque, beneath which the CELLO adds the SECOND MAIN TUNE, which consists of a little one bar figure. All instruments have this in turn, sometimes inverted, i.e., going down instead of up instead of down. At the end of this Movement the First Violin, trilling, leads straight into—

IV. THEME RUSSIE (Quick.) While the Violin continues his trill, the CELLO plays the FIRST MAIN TUNE. This is a Russian song which Count Razumovsky gave to Beethoven. It is repeated and developed for a while. There comes a loud climax in which the top three instruments gradually soar up; then the SECOND VIOLIN plays the SECOND MAIN TUNE lightly accompanied, a smooth, straight forward melody of two phrases. The Cello and First Violin immediately repeat it (slightly altered) in canon, i.e., both play it, but one (in this case, First Violin) starts after the other. Notice this, and you will have gained something in enjoyment of "classical" music. (It is to be heard again in the modified repetition of the Main Tunes towards the end.)

This is a long Movement, full of life, and there are other incidental tunes, but the above are the chief material.

MANCHESTER—WEDNESDAY

MASCAGNI'S "CAVALLERIA RUSTICANA"

(Rustic Chivalry).

This opera was produced in 1890 in Rome. London first heard it at the Shaftesbury Theatre in 1901. It is one of brief dramatic action, in which the chief characterization depends on the contrast between the loyal, true-hearted Santuzza and the light and fickle Lola. The scene is a village square in Sicily. It is Easter-tide, and the rejoicing and hymn-singing of the villagers form a constant background to the dramatic story.

TURIDDU (TENOR), son of LUCIA (CONTRALTO), who keeps the village wine-shop, was in love with LOLA (MEZZO-SOPRANO), she, however, deserted him, when he left for the army, and married ALFONSO (BASSO), the farmer. Turiddu, returning, has made love to and betrayed SANTUZZA (SOPRANO). But Lola, whose husband, the farmer, is frequently absent, has lured Turiddu into returning to her.

Eventually Santuzza, in a moment of passion, tells everything to Alfio, who challenges Turiddu. In a duel Turiddu is killed.

With this indication of the plot and its setting, listeners should be able to follow, and picture for themselves, the drama.

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The Man Who Gave Us Railways.

A Talk from Glasgow, by Sir Godfrey Collins, M.P.



I HAVE been asked to say a few words on the work of a man who may justly be regarded as the pioneer of a new era—the wonderful age of invention and discovery which began about the middle of the eighteenth century, transformed an agricultural Britain into the great industrial nation of to-day. This pioneer of a new era, as I have called him, was James Watt, a native of Greenock, and one of the greatest names on Scotland's Roll of Fame. In looking down the long vista of years at a great man's life we are apt to see only the outstanding successes, the crowning achievement, the ultimate triumph. But too often the years of arduous toil, of patient research, of bitter disappointment are overlooked. Let us recall, therefore, some of the difficulties and trials which befell young James Watt who, high on a hundred and fifty years ago, in what was then the little Clyde-side village of Greenock, worked and played and dreamt his wonderful dream of a great steam age which was destined to transform the face of the world.

A Boy Genius.

Watt, like many another gifted man of genius, was handicapped at the start by his debile health which, during childhood and boyhood, prevented him from attending school, so that his education was largely a home product. Fortunately, he was blessed with good parents, endowed with a typically Scottish love of education and a praiseworthy desire to see their son rise in the world.

Watt's father, we are told, had provided his son with a kit of tools with which the lad used to repair the toys of his young companions. Thus early he showed signs of his mechanical genius, for, while still a mere boy, he constructed a small electrical machine, the brilliant sparks from which were a source of wonder and amusement to his young companions. To the wireless enthusiast of to-day this contrivance will perhaps instantly bring to mind the Marconi spark transmitter, and thus provide an interesting link between the two great inventors.

Living on Eight Shillings a Week.

On leaving Greenock, young Watt came to Glasgow in order to serve his time as a mathematical instrument maker; but, failing to find a suitable employer, he decided to try his fortune in London. In London he lived on eight shillings a week and lamented the fact that he could not live on less! On his return to Glasgow the University offered him a post which gave him the opportunity of exercising his inventive faculties. Here Watt's improvements on Newcomen's engine were carried out—the invention of the separate condenser being one of his early triumphs.

Experiments, however, were costly and he had to turn from his engine to surveying, in order to support his home. He surveyed the Caledonian Canal through a wild district at that time almost destitute of roads. The routes proposed for the Forth and Clyde Canal and the Crinan Canal were also first surveyed by Watt, while he was responsible, too, for the improvements of the harbours at Ayr, Port Glasgow, and Greenock.

The period was one of remarkable activity in the construction of canals. Men were beginning to wake up to the need of quicker means of

communication. When Watt went to London, the journey took twelve days. Travelling on horseback or by stage-coach along the wretched dirt tracks which served as roads was a very slow business in those days.

Watt's great work was to make possible Stephenson's later inventions of the steam locomotive, and to prepare the ground almost literally for the coming of the railways.

But men were not to remain satisfied with canals and railways. Their efforts were to be concentrated more and more on the abolition of distance. The nineteenth century was to witness tremendous progress in means of communication. It is upon this common field that Watt and Marconi meet—for each by his genius has brought the ends of the earth nearer.

Changing the Face of the Earth.

Watt's invention of the steam engine has truly transformed the face of the earth. And in this work of transformation, Greenock and the Clyde have been in the van. For the invention of the marine propeller we are indebted also to James Watt. Another man, James Goudie, who served his time and learned his trade in Greenock, built the *Royal William*, the first vessel to cross the Atlantic propelled wholly by steam. Henry Bell, the builder of the *Clackmannan*, was a familiar figure in Greenock, his vessel having been built in the adjoining town of Port Glasgow.

We have now electricity joining forces with steam in the beneficent work of linking up the ends of the earth. What was begun, one might almost say, on the Clyde by steam, has been carried on by electric telegraph, the telephone, aviation, and lastly by wireless. Here the work of Watt and Marconi meet, so that to-day we live in a new earth where isolation is no more.

The First Public Wireless Message.

About 1895, Marconi came to England and was given the opportunity of displaying his invention which, however, at that time was only capable of transmitting over a distance of at most a few hundred yards. In two years he had made such progress that messages were sent across the Bristol Channel. By the close of the nineteenth century the English Channel had been similarly spanned by wireless. About this time wireless telegraphy was first employed for press messages—a vessel belonging, I believe, to a Clyde shipping company being utilized for carrying the transmitting apparatus and to that great Scottish scientist, Lord Kelvin, was accorded the privilege of being the person to hand in the first paid public message ever accepted for radio transmission.

A Nation's Tribute.

Then, at Christmas, 1902, to the astonishment of the whole world, there came from Canada to England across some three thousand five hundred miles of sea—a message not by wires and cable, but flashed through the air. That was exactly twenty-one years ago, so that now we can celebrate with pride the coming of age anniversary of transatlantic wireless communication.

The present time, too, brings us to the eve of another important anniversary, for the year 1924 marks the centenary of the invention of the Nation's Tribute to James Watt, which took the form of a colossal statue placed in Westminster Abbey. Both Glasgow and Greenock have, of course, erected monuments to Watt's memory, and the latest of these was inaugurated in Greenock, in the year 1908, taking the form of a nautical college for the professional training of officers and engineers of the Mercantile Marine.

The Children's Court.

A Talk from London, by E. Thornton Cook.

Not even the police, wear uniforms at Children's Courts and, although the atmosphere is solemn, it is not formal. Despite this, the hide-crowd of children waiting in the dim ante-room were wide-eyed and scared-looking as I passed through them into the inner sanctum, where, round a big table sat a group of men and women, the magistrates and justices of the peace at one end, officials and probation officers down the sides. (The names John Brown, Freddie Smith, etc., mentioned in this talk are, of course, fictitious.)

A Mother's Testimony.

The door into the outer hall is opened, a name is called, and a forlorn small boy enters. He is made to the head of the table while his mother is motioned to take her stand at the foot.

"John Brown did you steal this?" asked the magistrate, gravely.

"Yes, sir," said a voice with a quiver in it.

"Why did you take it, John?"

"I—I don't know."

With a sigh the magistrate turned to the mother and she gave eager testimony as to the goodness of her boy. To substantiate this an officer produced his school record.

"Come round here, John, and tell me all about it," said the magistrate.

Encouraged by the steady pressure of a friendly arm on his shoulder, the boy found self-control again. We who listened could not hear the low-voiced confession, but we felt sure the magistrate was deciding wisely when he turned again to the mother, telling her that her boy had been keeping bad company and that if she would undertake to see that he did not go with evil companions, her promise, and that of the boy, would be accepted.

The boy's eager promise was given, the mother's too—"Indeed I'll see to him better, sir, and so will his father!" and with her son's arm through hers, the grateful little woman went off.

To Join the Scouts.

Instantly another boy appeared, a rosy-cheeked youngster of alert bearing.

The magistrates read through a paper produced by a clerk, then turned to the boy.

"Glad to see you are doing well, Harry, but the record must be better yet. Mrs. Jones?"

"Yes, sir?"

"See that your boy joins the Scouts, he needs more to do."

Harry went out and in came a stream of boys and mothers. Looking at the latter, one did not wonder that their children were in trouble. Some were hard-faced and some were ashamed and angry, but most were worn with work.

Parental Callousness.

Presently only the sixth and smallest boy remained.

"I don't know what to do with you, Freddie Smith. You are a bad boy, though you are so small, and I believe you are the ring leader," said the magistrate. "Where is his father?"

Then out came the story: Out of work and living on "the dole." She, the mother, earned two pounds a week and supported five children. Someone asked why the father could not come.

"Because he does not care!" said the mother with a sob, and the boy cried still louder.

"He shan't shirk his responsibilities," decided the magistrate. "I'll remand the boy for a week, and if the father does not appear then, we'll issue a warrant."

And so all through the long afternoon the procession went on, children, the stream and jewels of a world agley, cast up by the tide and awaiting salvage.

A Bird That Lives by Crime.

The Life Story of the Cuckoo. A Talk from London by E. Kay Robinson.

THERE is no denying the fact that the cuckoo, joyous herald of the spring, free from generation to generation by atrocious crime, and that nature goes to terrible lengths in making and abetting it.

It would be unfair to blame any bird for what it does while it is only an egg; but even at that stage the cuckoo is laying the foundation of its criminal career by pretending to be the rightful owner of the nest, and the rightful owner of the nest has fraudulently deposited in it an egg which she has abstracted and

but she also must be acquitted of blame for the false pretence perpetrated by her egg. If she decided to put it in the nest of a meadow-pipit it was only because she herself had been reared in that kind of nest, and not because she knew that her egg would be like a meadow-pipit's. I do not think that she could possibly have known this beforehand.

Nature's Crowning Deception.

So nature alone must bear responsibility for the cunning instinct when by the cuckoo which is going to lay eggs resembling those of pipits, wagtails, or skylarks, and so on, is made to choose the right kind of nest.

Nature's crowning deception in this line, the exact mimicry of the heaven's blue of hedge sparrows' or redstart's eggs, used to be discovered by British naturalists until two of them were trying to blow a heron's blue egg taken from a redstart's nest in Holland, and discovered that it was a cuckoo's because the bird inside had the zygodactyl feet of

the cuckoo. This means that the feet are in pairs, two in front and two behind, as in parrots and other climbing birds, instead of three in front and one behind, as in pigeons, sparrows, and other ordinary birds; and the young cuckoo a possession of this arrangement before it was even hatched knows how early nature begins to equip the bird for its life of crime.

Wicked from Birth.

So there is one moment in every cuckoo's life—on the first day of its life—when its whole future career of wickedness depends upon its being able to climb under great difficulties, and it is for that moment that nature has provided it with its special zygodactyl feet.

For what happens is this. The cuckoo's egg usually hatches as soon as, if not sooner than, the eggs of the rightful owner of the nest, although some at least of these were laid earlier, and in this detail we again see the master-hand of nature pre-arranging the crime, because in ordinary circumstances the eggs of a comparatively large bird like the cuckoo would take longer to hatch. But nature, besides giving the old cuckoo an instinct to use only those nests in which the eggs are now laid, has made the cuckoo's egg so peculiarly small in proportion to the bird that it escapes detection in the nest; and it also incubates so quickly that when the young cuckoo hatches he has only eggs or, at the worst, only very young birds of about his own age to deal with.

Even so, the job which awaits him

on leaving the eggshell is strenuous enough, and for its performance nature has provided him, while he is still only a little bird, with a furious sprawling thing not a day old, with a furious duel of any other object beside him in the nest.

Whether it is an egg or a newly hatched bird makes no difference. The baby cuckoo cannot tolerate it, so he wriggles and wriggles to the bottom of the nest until the offending object has been hoisted up on to his back, and here once more what might be called the diabolical ingenuity of nature in devising the murder comes in. For the young cuckoo is equipped at the beginning of life with a hollow between the shoulders, in which the egg or the young bird naturally settles down, and the first part of the job is finished.

The Baby's Fury.

After a short, but much needed, rest the baby cuckoo's fury quickly begins to boil over again. With amazing strength—especially given to his legs for this purpose—he rears himself upright, carefully supporting his victim on his back in the hollow between his shoulders, while his naked little wings nervously keep touch of the wall of the nest, up which he climbs backwards. But for his zygodactyl feet with the firm grip of two toes each behind, he would not be able to manage it at all. But presently he can feel with the quivering tips of his little naked wings behind him that his shoulders are higher than the rim of the nest.

With a tremendous heave backwards he throws his burden overboard, and, after feeling hurriedly along the edge, as if to make sure that his victim has not lodged there, he collapses to the bottom of the nest.

The absolute nakedness of the little imp during the commission of these crimes seems to enhance the horror of them for smooth black skin without a particle of fluff upon it anywhere reminds one of things, that murdering tribe in India, who had made all clothing and smeared their bodies with oil before attempting a crime, so that their victims should be unable to grasp them. So nature has made the new hatched cuckoo curiously naked and smooth, looking as if he had been blackheaded, so that a struggling young bird shall find nothing to grip hold of to save himself.

One would think, however, that the young cuckoo's triumph would be short-lived. Even if the rightful owners of the nest should not return in time to interrupt the commission of the crime, surely they would be soon enough to catch the criminal red-handed and fling him out of the nest, afterwards putting back their own children whom he had tried to murder.

Watching Their Children Die.

But it is not at this point that the connivance of nature in the cuckoo's crimes becomes a most incredible from the human point of view, because the rightful owners of the nest think only of feeding the young monster when they return, although they must have seen their own children dying outside the nest where they had been thrown. Indeed, I think that in most cases the parents must have been actual witnesses of the crime, because their visits to the nest with food thereafter are so continuously frequent that it seems impossible that the prolonged business of successive murders can often, if ever, be finished during one of their brief absences.

Nature seems, from the human point of view, to have created in the cuckoo a horrid example of disobedience to all natural rules. It does not mate and it does not build a nest. As a parent it has no maternal affection or paternal solicitude, and its young are murderers at birth.

Forced into Crime.

The explanation is, of course, that the nature which thus assists the cuckoo is its own nature which has been forced upon it by circumstances during countless centuries of trial. I think it was Rudyard Kipling who interviewed a convicted murderer in prison in India, and the man explained his crime by some trifling trouble which had happened years before. He committed some small offence to get out of the trouble. "And then," he said, "one thing led to another until somebody had to be put out of the way."

Thus is the story of the cuckoo; but shall we ever know what the trifling trouble was which started the whole race of cuckoos on the downward path?

Only one suggestion—and an improbable one, I admit—occurs to me as fitting all the known facts of the case. This is that all the trouble may have begun through young cuckoos possessing that appealing voice which induces other birds than their own parents to give them food, as when in India a whole flock of crows compete for the privilege of feeding a young hooded cuckoo, or here in England one kind of small bird will volunteer to help another in rearing the young one.



An artist's idea of an official of the B.B.C. endeavouring to broadcast the first cucks of the cuckoo for the benefit of city listeners.

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THE CHILDREN'S CORNER. CONDUCTED BY UNCLE CARACTACUS

Two Boys' Essays on Wireless.

Hullo, children!

Do you like writing essays? Here are two clever ones written by children who attended the wireless demonstration recently held under the auspices of the Glasgow Educational Committee at Garnettbank School. Two prizes were given for the best essays and those printed below were the prize-winners. The first essay is by Louis Macdonald and the second by John Seton.

Wireless in School

Last week a demonstration on wireless was held at Garnettbank School. The place in which the wireless set was built was not convenient for a loud speaker, so the aerial was both inside and not outside. On the whole, the experiment was quite a success. The wireless operator tuned the set to either soft or loud as he wished if I could hear each word clearly and distinctly, and I think it was a very enjoyable programme.

The first item was a talk on Scottish poetry, which was very interesting. I listened to and benefited from it.

Then came a song, "A Day in the Country," which was very nice.

Then came next, and at the end of the programme, if my memory is correct, a song and girls who did not seem to be much about wireless, applauded, thinking I suppose that they would be heard at the broadcasting station.

Such Sounds Funny

As if in answer to this applause, the musician struck up another tune, which at the finish was met with similar results as the first.

A professor spoke next in French. The boys in the class, not being used to any other tongue but English, did not seem to be able to restrain themselves from bursting out in occasional laughs whenever the professor said

anything in French which sounded very funny to them, but was really excellent French.

The next and last item was a story told by a lady about St. Paul's Cathedral and a clock-maker. The people wanted a clock made at the Cathedral, which would be the most exquisite

clock, which was granted. Shortly after he lost his sight, the clock suddenly ceased to chime, and so the clockmaker was avenged after a

That story ended the performance, which was, as I said before, in my opinion quite a success.

Invented by Geniuses

When I sat listening to the music last week, apparently coming from nowhere, the thoughts that were centred in my brain were that the inventors of the gramophone-like instrument must have been geniuses. When the voice of the speaker at the other end issued forth, clear and cultivated, telling his eager listeners of the situation of affairs, and afterwards announced that the band would commence in several minutes, we waited expectantly, eager for the rest of the programme.

Suddenly the hall became hushed, the whispering ceased, and the band began to play, softly at first, then it rose in volume, became fully clear and metallic. At last the band ceased and the voice of the speaker was heard in its place announcing the commencement of the band once more. Again I listened entranced, and when the music was thrilling me the bell rang. Like a good thing, the experiment had come to an end.

A Great Advantage

I think that if wireless were installed in all the schools, it would be a great advantage. For example, if some great governor or inspector meant to come to the school to give a lecture and then found that he had no time to come, he could give the lecture by wireless.

Many shipwrecked lives have been saved by the invention of wireless by the simple process of sending out the S.O.S. all the while the ship was travelling to its doom.



"LOUD SQUEAKERS" AND "LOUD SPEAKER"
Nurses and babies list many at a London hospital during the Wireless Hour.

and artistic in the world. They at last found a clockmaker who was capable of this work, and engaged him. He started on his work and when he finished, the clock was so beautifully done that they were jealous of the fact that he might make equally good clocks. So one man protested against him and the case was brought before the court. The protester said that it was impossible for anyone to do such work without the help of Satan.

Finally, the jury gave the verdict of guilty and the clockmaker was sentenced to be hanged. He asked to be allowed to do something to the

and artistic in the world. They at last found a clockmaker who was capable of this work, and engaged him. He started on his work and when he finished, the clock was so beautifully done that they were jealous of the fact that he might make equally good clocks. So one man protested against him and the case was brought before the court. The protester said that it was impossible for anyone to do such work without the help of Satan.

SABO AND THE SNOW-MAN.

By E. W. LEWIS.



DAVID came down as usual to spend the holidays in the country. He was no longer a Red Indian. He had left his head feathers and his tomahawk behind him at home. "There aren't any Indians in winter," he said. So he was an E. W. Lewis. He had overalls of grey fur and a fur cap, so that you could see nothing of him except his eyes and his chin. And he had a stick with a sharp point to it, which he sometimes called a spear and sometimes a harpoon.

"Excuse me," he told Sabo, "sit by a hole in the ice all day, waiting for a seal, or, perhaps, a whale, to bob up, and then they spear him and eat up his blubber."

So David and Sabo pretended that the lily pool in the rose garden was a hole in the ice, and they sat by it in the sun; but they didn't see so much as a frog. And when David had got tired of hurling his harpoon into the gentle bodies of dead leaves which floated on the surface of the pool, he said to Sabo: "I am a seal, and I will speak to you."

He picked Sabo up and threw him into the pool.

Of course, Sabo was quite used to the water,

after the games which he had played with the monkeys sliding down the crocodile's snout; so he swam to the little stone fountain in the centre of the pool and dodged round it, so that David never got a fair shot at him.

This made David a little angry. "Come away from that stone!" he shouted, "and let me stick you and eat up your blubber!"

But Sabo had more sense. And when David was tired of that game, he fished him out of the pool, and put him in the sun to dry.

The next day it began to freeze. The pool was covered with ice. The ground was as hard as iron. Every morning, Sabo and David went down to the big pond in the field to see if the ice would bear. They got their skates ready, and one day they skated on the pond until it was dark.

Perhaps it was because they were tired, or because they were dying for tea, but they forgot Sabo and left him outside.

He had often spent a night out under the sky, but not under such a cold sky; and he stood on the lawn in front of the house, wondering what he should do. Then something soft and cold fell on his nose. It was a snowflake. It was beginning to snow. Big, heavy flakes they were, which dropped through the still air. In two minutes Sabo was white all over.

It kept on for hours. The snow wrapped Sabo up in blanket after blanket. He was quite warm inside. Indeed, he had gone to sleep, standing. The shape of the snow outside was the shape of Sabo inside. It grew bigger and

bigger. The shape became more bulgy, but it was still a shape: the shape of a man with a fat body and a roundish head.

After breakfast, David went out in his fur overalls. "Who are you?" he said to the snow-man, looking at him with his head on one side. But the snow-man said nothing, for Sabo was asleep.

David, as you see, was very fierce when he was on the warpath. "Come on!" he cried, and hit half the snow-man's head off. It lay on the ground, quite still. Then he pushed the other half off, and that lay on the ground, too, quite still.

Then all of a sudden, the snow-man groaned. It was really Sabo who was waking up and yawning. And when David heard the groan he stepped back just the least little bit frightened. Then his courage came again. "I'll finish you off!" he cried. "You must die! Die!" and he was about to put in some cruel work with his feet, when, out of what remained of the snow-man, up jumped Sabo.

"Oh, it's you, is it?" said David, in surprise. "Did you make it all by yourself?" and he wondered that Sabo could have been so clever. "Let's make a proper one."

So they spent all the morning in making a snow-man, with legs and arms and eyes and a comical mouth. And David put his spear in the snow-man's hand, and told him that he was an Eskimo.

(A. L. O. K. Sabo's story next week.)

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Listeners' Letters.

ALL the letters received will be dealt with as far as possible in this column. If you wish to send a letter, please do so, and if possible, enclose a photograph of yourself.

Belfast's New Station

DEAR SIR,—As a resident of Northern Ireland, I write to ask if the B.B.C. are thinking of opening a broadcasting station in Belfast, and if so, when?

Yours faithfully, W. T. C.

[Yes. It is hoped to open the Belfast station during the next few months.]

Broadcasting Nature.

SIR,—I entirely agree with the Managing Director of the B.B.C. that the next best thing to listening to the voice of Nature herself, is for the B.B.C. to broadcast to listeners the music of the wild.

Add to this the excellent Nature Talks that are broadcast, the new feature of Talks to Schools, and those who have little, if any, opportunity of going to Nature will, as far as is possible, have the great world of outdoor life brought to their own fireside and class-room.

For the last few years or more I have been a great admirer of the B.B.C. for the part it has taken in the promotion of Nature, and I am sure that the B.B.C. will continue to do so, and will bring to the attention of the public the many wonders of the natural world.

I am sure that the B.B.C. will continue to do so, and will bring to the attention of the public the many wonders of the natural world. I am sure that the B.B.C. will continue to do so, and will bring to the attention of the public the many wonders of the natural world.

L. J. H. H.

Would Have Surprised the Frenchers

DEAR SIR,—While at Erith (Kent), the other day, I went to the cinema to see a picture of a Frenchman. I was more than surprised to hear all therein joining in singing a song which was very much like the one I have just heard on the radio. I am sure that the Frenchers would be surprised to hear such an audience!

Yours truly, J. W.

Bromley Common.

Does Baldness Prevent Listening?

DEAR SIR,—I have a crystal receiving set which gives very loud signals from our Relay Station. Invariably, two sets of headphones are in use, the earpieces of which are connected to the set by two long leads. When my father dons the phones, he says that the crystal is old, or that the whisker is weary, or that the engineer at the station has forgotten to wind up the spring, but when he takes them off and another puts them on, he, or she, can almost hear the swish of the conductor's baton.

After much hard thinking I have solved the mystery. My father is rather incensed to find that the headphones are the cause of the trouble. I have just had a head short circuit the ear pieces, thus very considerably diminishing the volume of sound.

So if there are any other listeners who are bald, let them fold a handkerchief between the head and the metal bands.

Yours faithfully, J. R. G.

St. Albans.

TEACHER (conducting first year spelling class). "Can any little boy or girl spell a new word for us?"

S. (a boy). "A. P. I. T. T. S. B. U. R. G."

"I can spell Pittsburg."

Teacher. "How do you spell Pittsburg?"

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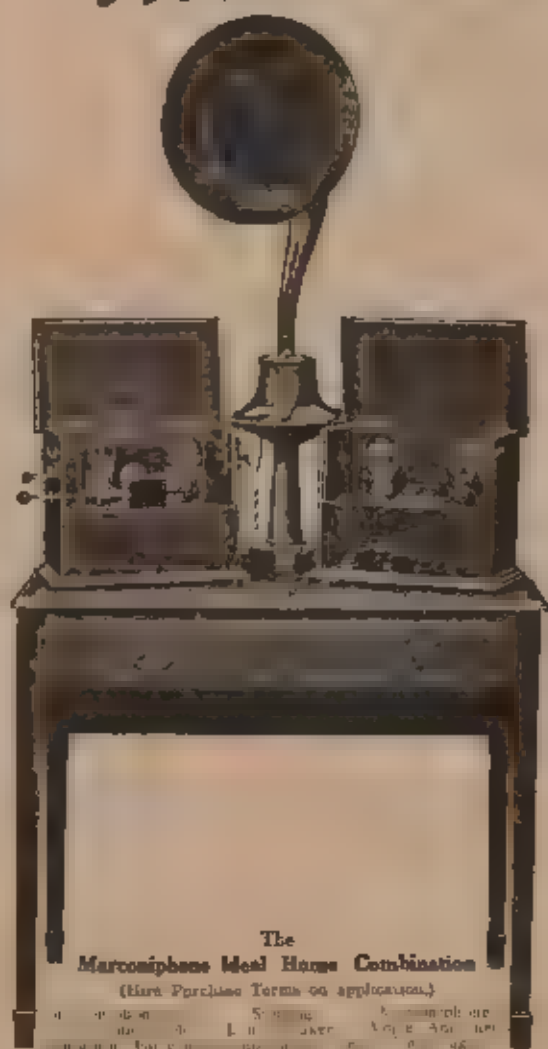
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Wireless Programme.

THE WEEK

Week beginning May 4th, 1924.

SUNDAY, 4th May, 1924.

3.0-3.30 } Programme S.B. from Birmingham.
8.30-10.15 }

MONDAY, 5th May.

3.30-4.30.—Orchestra, directed by Thomas Gallagher, and Organ Recital by J. W. Strickland, relayed from the Albert Hall.
6.15-6.30.—SHEFFIELD KIDDIES CORNER.
6.30-6.45.—Chat with Older Kiddies: "Round the World with Uncle Herbert."
7.0-7.30.—Programme S.B. from Birmingham.
8.0-8.30.—Weekly Review by "Observer."
8.30-8.45.—Covered.
8.45-11.0.—Programme S.B. from Birmingham.

TUESDAY, 6th May.

3.30-4.30.—Orchestra, directed by Thomas Gallagher, and Organ Recital by J. W. Strickland, relayed from the Albert Hall.
5.45-6.30.—SHEFFIELD KIDDIES CORNER.
6.30-6.45.—Chat with Older Kiddies: "Round the World with Uncle Herbert."
7.0-12.0.—Programme S.B. from Birmingham.

WEDNESDAY, 7th May.

3.30-4.30.—Orchestra, directed by Thomas Gallagher, and Organ Recital by J. W. Strickland, relayed from the Albert Hall.
5.45-6.30.—SHEFFIELD KIDDIES CORNER.
6.30-6.45.—Chat with Older Kiddies: "Round the World with Uncle Herbert."
7.0-10.30.—Programme S.B. from Birmingham.

THURSDAY, 8th May.

3.30-4.30.—Orchestra, directed by Thomas Gallagher, and Organ Recital by J. W. Strickland, relayed from the Albert Hall.
5.45-6.30.—SHEFFIELD KIDDIES CORNER.
6.30-6.45.—Chat with Older Kiddies: "Round the World with Uncle Herbert."
7.0.—NEWS and WEATHER FORECAST S.B. from London.
Radio Society Talk. S.B. from London.
Local News.

Light Opera and Dramatic Evening.

7.20.—THE SHEPHERD AND THE GOAT.
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Musical Director: W. WHICKEY.
Selections from the Musical Play, "The Belle of Brittany."
THE SHEFFIELD PLAYGERS SOCIETY.

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(A. A. Milnes)

Produced by LILIAN HAWKSON.

8.30.—NEWS and WEATHER FORECAST S.B. from London.
8.45-10.30.—Programme S.B. from Birmingham.
Announcer: R. C. Head Jenner.

FRIDAY, 9th May.

3.30-4.30.—Orchestra, directed by Thomas Gallagher, and Organ Recital by J. W. Strickland, relayed from the Albert Hall.
5.45-6.30.—SHEFFIELD KIDDIES CORNER.
6.30-6.45.—Chat with Older Kiddies: "Round the World with Uncle Herbert."
7.0-10.15.—Programme S.B. from Birmingham.

SATURDAY, 10th May.

3.30-4.30.—Orchestra, directed by Thomas Gallagher, and Organ Recital by J. W. Strickland, relayed from the Albert Hall.
5.45-6.30.—SHEFFIELD KIDDIES CORNER.
6.30-6.45.—Chat with Older Kiddies: "Round the World with Uncle Herbert."
7.0-11.0.—Programme S.B. from Birmingham.

Announcer: L. C. Head Jenner.



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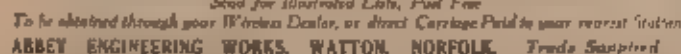


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UNDAY, May 4th.

3.0-5.10 } Programmes S.B. from London.
8.30-10.50 }

MONDAY, May 5th.

5.30 PLYMOUTH CHILDREN'S CORNER.
7.0-11.0.—Programmes S.B. from London.

TUESDAY, May 6th.

5.30—PLYMOUTH CHILDREN'S CORNER.
7.0-12.0 Programmes S.B. from London.

WEDNESDAY, May 7th.

5.30.—PLYMOUTH CHILDREN'S CORNER
7.0.—NEWS and WEATHER FORECAST
S.B. from London

ARCHIBALD HADDON. S.B. from

Local News.

7.30. Principals of the
PLYMOUTH AMATEUR ORFFATIO
SOCIETY.

Quartette.

"Macraige" ("The Times") German

K. SMITH (Soprano).

Waltz Song ("Tom Jones") German

K. Smith (Soprano) and P. Lynch (Tenor)

Duet, "Swing Song" ("Veronique")

Message

F. PEARCE (Contralto).

"Bloom of the Apple Tree" ("Veronique")

Message

S. LEATHERBY (Baritone)

"Song of the Clock" Burdell (1)

K. SMITH (Solo 1 unaccompanied).

Variations on "Air de Liane"

K. Smith (Soprano).

Waltz Song ("Morne England") German

WALTER WILKES on "How to Listen

to a Vocal Solo"

F. Pearce (Contralto) and E. Edmonds

(Baritone)

"Quarrelling" ("A Country Girl")

Monckton

THE ROYAL HOTEL TRIO.

Suite, "Calabria" Chaminade (8)

P. LYNCH (Tenor)

"Valley of Laughter" Sanderman (1)

E. EDMONDS (Baritone).

"Y. Ho L. is Gals, Yo Ho" ("A

Country Girl") Monckton

S. LAMSON COTTER. B. on Rock

Outwading

F. Pearce.

"Old Chap" Martin Rosse (?)

P. Lynch.

"Just Her Way" Allen

JUANITA MINARIS (Eloise) duet.

Shakespearean Recital.

8.15 Sir OLIVER LODGE. S.B. from London.

9.30. NEWS and WEATHER FORECAST

S.B. from London.

Local News.

S. Leatherby.

9.45 "The Song of the Waggoner"

Breville Smith

K. Smith.

"Eleonore" Cateridge Taylor (1)

P. Lynch and S. Leatherby

Duet, Selected.

F. Pearce.

"Wonder" M. Dariuszka (7)

Lydia Lucia Trio.

Dance Music.

11.0.—Close down.

THURSDAY, May 8th.

5.30. PLYMOUTH CHILDREN'S CORNER.

7.0-10.50.—Programmes S.B. from London.

FRIDAY, May 9th.

5.30.—PLYMOUTH CHILDREN'S CORNER.

7.0-10.30.—Programmes S.B. from London.

SATURDAY, May 10th.

5.30.—PLYMOUTH CHILDREN'S CORNER.

7.0-11.0.—Programmes S.B. from London.

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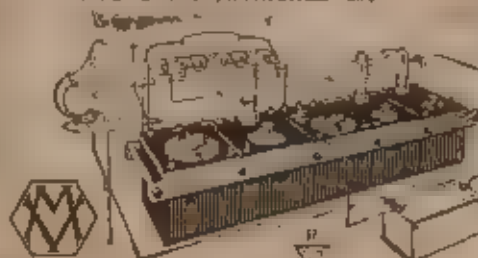
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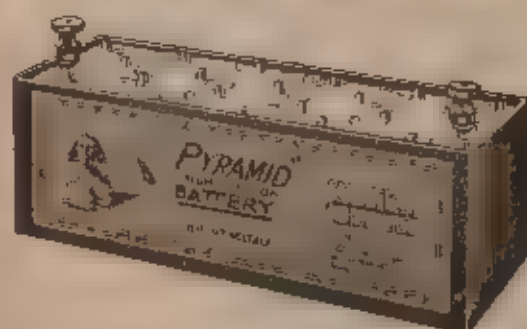
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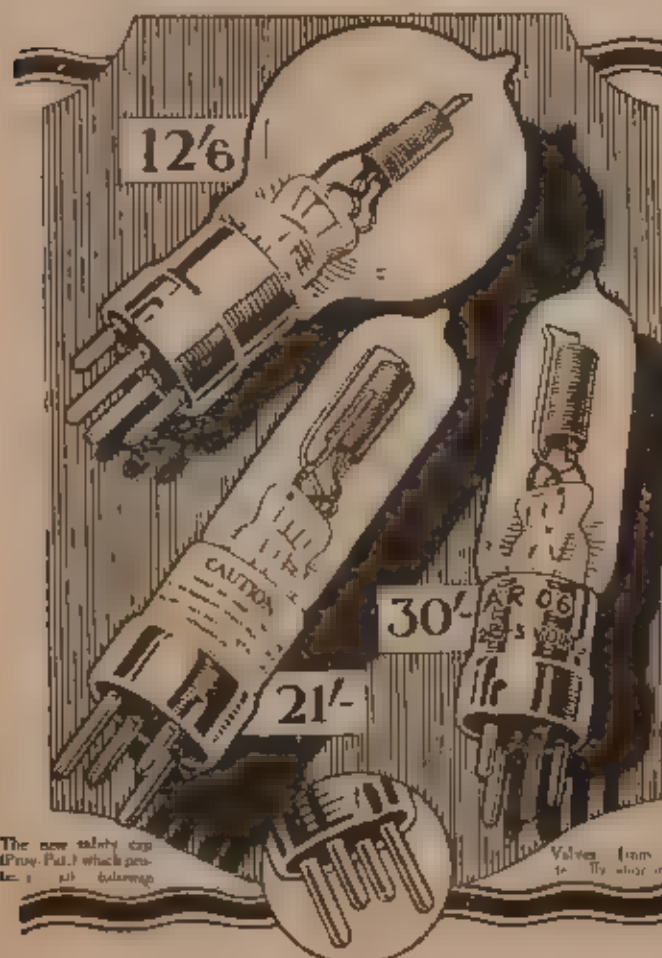
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TABLE 1
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100 ohms	0.1 amp.	0.01 watt	100 ohms	0.1 amp.	0.01 watt	100 ohms	0.1 amp.	0.01 watt
100 ohms	0.2 amp.	0.04 watt	100 ohms	0.2 amp.	0.04 watt	100 ohms	0.2 amp.	0.04 watt
100 ohms	0.3 amp.	0.09 watt	100 ohms	0.3 amp.	0.09 watt	100 ohms	0.3 amp.	0.09 watt
100 ohms	0.4 amp.	0.16 watt	100 ohms	0.4 amp.	0.16 watt	100 ohms	0.4 amp.	0.16 watt
100 ohms	0.5 amp.	0.25 watt	100 ohms	0.5 amp.	0.25 watt	100 ohms	0.5 amp.	0.25 watt
100 ohms	0.6 amp.	0.36 watt	100 ohms	0.6 amp.	0.36 watt	100 ohms	0.6 amp.	0.36 watt
100 ohms	0.7 amp.	0.49 watt	100 ohms	0.7 amp.	0.49 watt	100 ohms	0.7 amp.	0.49 watt
100 ohms	0.8 amp.	0.64 watt	100 ohms	0.8 amp.	0.64 watt	100 ohms	0.8 amp.	0.64 watt
100 ohms	0.9 amp.	0.81 watt	100 ohms	0.9 amp.	0.81 watt	100 ohms	0.9 amp.	0.81 watt
100 ohms	1.0 amp.	1.00 watt	100 ohms	1.0 amp.	1.00 watt	100 ohms	1.0 amp.	1.00 watt

NOTE: The above table gives the values of resistance and current carrying capacity of resistors in filament circuits. The values of resistance and current carrying capacity of resistors in other circuits should be determined by the user.

It is important to note that the values of resistance and current carrying capacity of resistors in filament circuits are given for a maximum temperature of 100°C. If the temperature is higher, the values should be reduced.

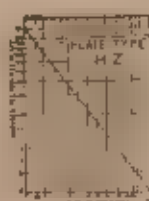
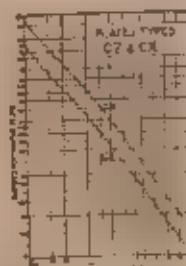
It is also important to note that the values of resistance and current carrying capacity of resistors in filament circuits are given for a maximum voltage of 250V. If the voltage is higher, the values should be reduced.

The values given in Table 1 have been obtained by the use of the formula:

$$R = \frac{V}{I} \quad \text{and} \quad P = I^2 R$$

where R is the resistance in ohms, V is the voltage in volts, I is the current in amperes, and P is the power in watts.

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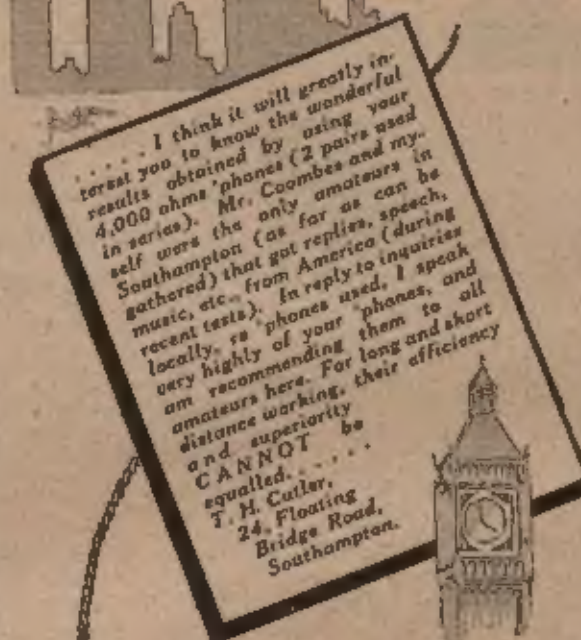
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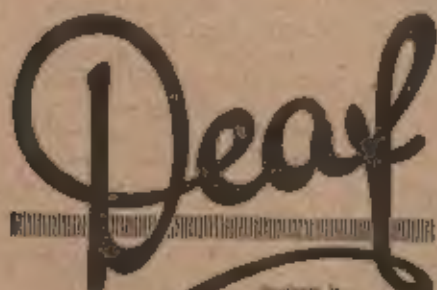
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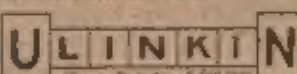
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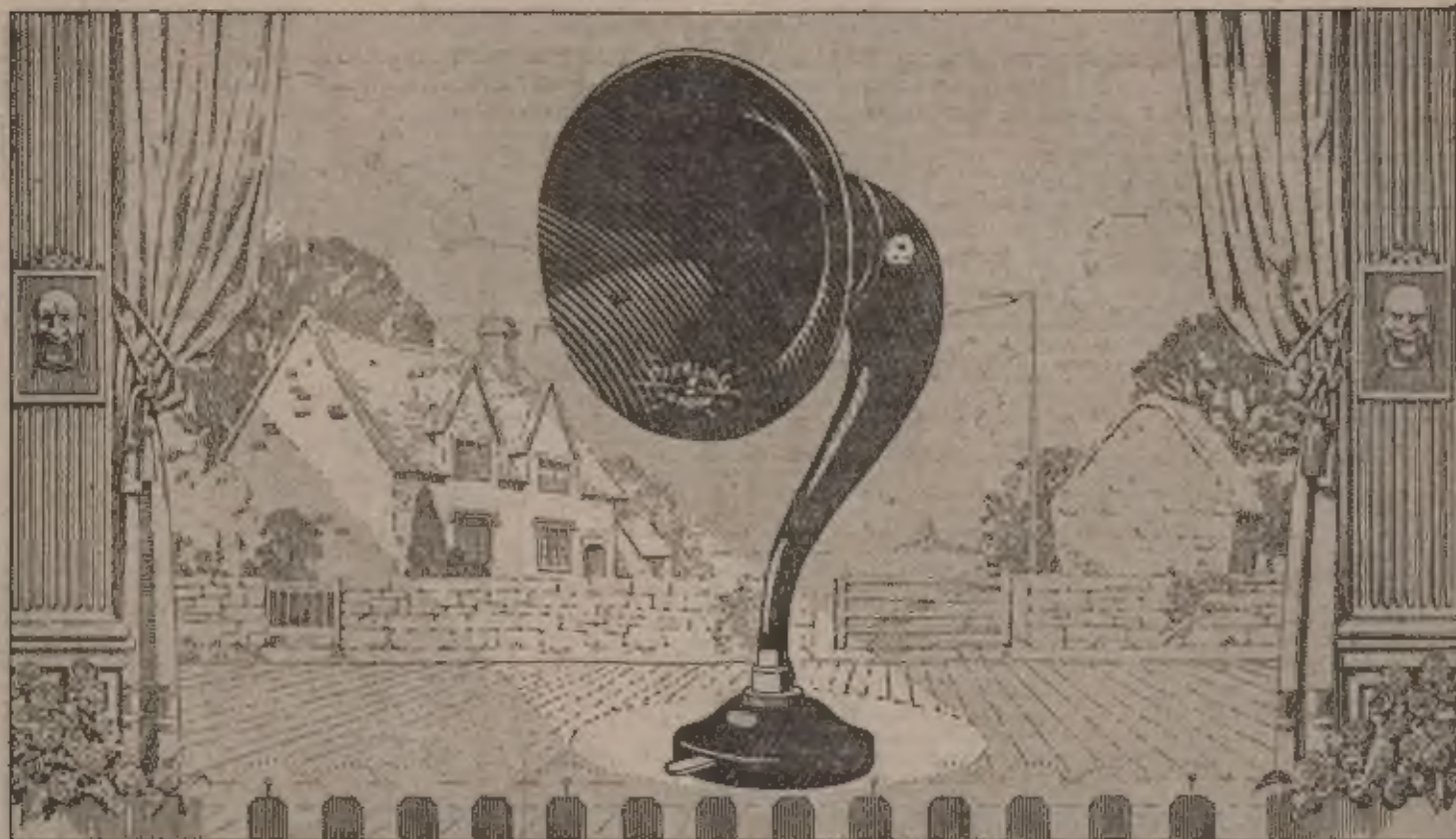
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